PRIMORDIAL ECHOES OF LANGUAGE

The F0 Framework for Evolutionary Linguistics
and the Ecology of Human Speech

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The Primordial Echoes of Language

A Bioacoustic and Evolutionary Framework for the Origin of Human Sound Systems

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Abstract

An Eco-Biological and Evolutionary Framework for the Origin of Human Sound Systems

1. Language Was Not Invented– It Was Awakened.

Why do all living species possess an innate form of communication, while humans appear to have constructed theirs? The Primordial Echoes of Language challenges the conventional view that language is an artificial symbolic system. Instead, it proposes that language is an ecological phenomenon—a natural response of human beings to the stage of survival. Language has long lain dormant within our bloodstream, within the throat, and within the primal instincts of our ancestors since the dawn of humanity.

2. A New Cognitive Framework: The F0 – F1 – F2 Model.

The book introduces a novel methodological approach to tracing the origins of vocabulary—not merely through phonetic shifts, but through semantic transformations rooted in survival instincts:

F0 (Primordial Core): Fundamental sounds emerging from natural elements or instinctive sensations (e.g., the howl of a wolf, the sound of wind, or the newborn's cry "Oa-Oe").

F1 (Direct Transformation): Words that develop directly from F0 through tonal variation or perceptual shifts (e.g., a mother's warning sound "Maou" evolving into the affectionate call "Mama").

F2 (Abstract Expansion): More distant layers of meaning reflecting the development of social and spiritual structures (e.g., the primal sound "Oa" evolving into "Order" or "Oath").

3. A 15-Step Process for Decoding Global Languages.

Beyond theory, the book proposes a rigorous 15-step analytical process that integrates ancient phonetic records, prehistoric ecological reconstruction, and artificial intelligence (AI) to connect cultural, biological, and geophysical symbols. This methodology can be applied to reconstruct the origins of any language system—from English, Classical Chinese, and Yamato Japanese to indigenous languages of Africa and the Americas.

4. Restoring the True Nature of Knowledge

The book does not reject traditional linguistics; rather, it serves as a complementary lens that illuminates overlooked dimensions: words and meanings are inseparable from imagery and sensation. It offers a conceptual map for those who seek to enter the "primeval forest" of thought and realize a fundamental truth: without language, there would be no knowledge and no civilization.

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OPENING CHAPTER - GENESIS OF THE F0 SOUND SYSTEM

1. Why was this work written?

If birds sing to attract mates, if dogs bark to signal danger, if whales sing beneath the ocean... then why would humans be the only species without an innate language?

Language was not invented – it was awakened, like a primal call rising from the depths of the earth. Every species is a root of Mother Nature; humans, however, are windows through which her light shines. We have never left her—only at times forgotten that we are still held within her embrace. That is why humans continually listen for what once echoed at the dawn of our species—the first sounds our ancestors uttered, not only to communicate, but to survive.

The first language was not written on paper. It lived in the blood, in the throat, in the raw sounds that survival instinct cried out before intelligence had even opened its eyes.

Elephants communicate through infrasound. Bees use dance. Ants draw pathways with chemicals. Whales sing. Birds soothe one another with structured melodies.

And humans? Could it be that the most cognitively advanced species on Earth is the only one... without an innate language?

If all species possess systems of transmission, then language must be, by default, an ecological phenomenon. And if ecology is the context, then language is the most natural response. We do not learn to speak. We are born to speak.

Neanderthals had laryngeal structures similar to modern humans. They had nerves controlling vocalization. Fossil skulls preserve traces of syllabic capability. Yet we still do not know what they said. Why? Because they left no writing?

But when they painted hands, suns, and herds upon cave walls—that was a sentence. A sentence not spoken in sound, but expressed in form—and still a language.

We were mistaken to think language is only speech. In truth, it is any means by which a soul expresses itself beyond the boundary of flesh.

Language is not a system. It is a living inheritance. Not something we create, but something we receive—like breath, like tears, like the instinct to protect those we love.

If humans have ever known fear, known love, called for their mother before the existence of script—then language was already there. We simply had not named it correctly. Language does not begin anywhere. It has always been there—waiting for someone who loves deeply enough to listen.

2. Introduction to the origin of the Indo-European language family

Before language, before writing, before numbers, humans themselves were language. Utterances, calls, and instinctive sounds were the earliest forms of human language.

Around 300,000 years ago, Homo sapiens emerged in Africa. Around 70,000 years ago, a small group migrated out of Africa, beginning a journey that lasted tens of thousands of years, spreading across the Middle East, Asia, Europe, and eventually the Americas. Along this journey, they encountered diverse climates, flora, fauna, and other human groups, leading to cultural and linguistic diversification. This gave rise to many language branches as classified today.

In Europe and parts of Western Asia, a major language family emerged, later called the Indo-European family. This family includes languages such as Sanskrit, Latin, Greek, Germanic, Slavic, Celtic... though they sound very different, they share a common ancestral origin.

The term “Indo-European” refers to the two geographical extremes of this family: Europe in the west (Latin, Greek, English, German...) and the Indian subcontinent in the east (Sanskrit, Hindi). This naming does not imply direct interaction or alliance, but rather a shared origin that later diverged through migration.

Many hypotheses suggest that the proto-Indo-European language originated either in the Anatolian plateau (modern Turkey) or the Eurasian steppe. From there, waves of migration, often associated with agriculture, carried the language across Europe and parts of Asia.

Understanding this journey allows readers to recognize that European languages do not resemble one another by coincidence or recent borrowing, but because they share a common destiny from their origin: the same root sounds, similar numerical systems, and the earliest words for father, mother, light, and darkness.

And it is precisely these roots that will guide us in the following chapters, tracing words such as sun, one, duo, mater, pater... from sound to meaning, and from meaning to symbol.

3. The Linguistic Approach of This Work

Language is not a system that developed by chance — it is the result of interaction between humans and the natural world. When our ancestors created words, they didn't rely solely on sound, but also on survival instinct, natural observation, and practical needs of communication.

📌 We do not approach linguistics purely through traditional methods, nor do we rely solely on phonetic laws or rigid vocabulary classifications. Instead, we ask deeper, more essential questions:

👉 Why did humans create a specific word?

👉 What does that word reflect about nature and human perception?

👉 Are there any laws that govern the emergence of F0, F1, and F2 words?

4. The Process of Discovering F0, F1, and F2

We propose a new system of thought for tracing the origins of words — not merely through phonetic evolution, but through semantic transformation and survival-based linkage. This system consists of three levels:

4.1. F0 (The Primal Origin of a Word Group)

F0 is the original nucleus — the root sound from which many other words develop.

It arises from the fundamental elements of nature or human survival.

F0 may come from natural sounds (onomatopoeia) tied to imagery (natural symbolism), or from instinctive human sensations.

Example: "Wolf" may be considered an F0, as wolves existed before humans and directly affected our ancestors' survival and fear.

4.2. F1 (Words That Evolve from F0 Through Time and Human Perception)

F1 refers to words that develop directly from F0, either through phonetic or semantic transformation.

There are two main directions:

Phonetic evolution: The root word is altered according to the phonetic rules of each language.

Semantic shift: A characteristic of F0 becomes a broader concept.

Example: The word “Wolf” could give rise to “Sword,” as a sword symbolically mirrors the sharpness and gleam of a wolf’s teeth.

F2 (Words Derived from F1 Through Expanded Layers of Meaning)

F2 refers to words that are extended from F1, but carry broader meanings and may drift far from the original F0.

Examples:

“Wolf” → “Worry” (Humans, having witnessed the wolf’s hunting behavior, developed a lingering anxiety or fear associated with them.)

“Wolf” → “Woman” (Sharing the same origin in the role of protecting the survival of the tribe or family group.)

4.4. The Method of Tracing

To determine whether a word truly originates from a primal root sound (F0), we propose a 15-step process of analysis — from its modern phonetic form to the symbolic layers deeply embedded in nature.

The process consists of the following steps (B):

(B1) Identify the current phonetic form of the word to be analyzed.

(B2) Extract the key vowels that form the word (as vowels are the soul of speech).

(B3) Research ancient phonetic records (old language versions, ancient dictionaries, or words from related language families).

(B4) Trace the geographical region and ethnic group that first pronounced or recorded the word.

(B5) Study the prehistoric creatures and natural sounds in that region — wind, water, fire, or daily activities of early humans that may have produced sound.

(B6) Analyze the ecological traits of those species + their vocal behaviors or calls. Examine natural sounds and logically infer survival-related activities based on archaeological records. From such survival activities, identify corresponding sounds.

(B7) Listen to actual natural sounds (via field recordings or media), and transcribe the most distinct sounds.

(B8) Compare the vowels in natural calls to those in the target word.

(B9) If a clear phonetic similarity exists, move into deeper analysis.

(B10) Place the sound in its original survival-space-time context (what mental image would it have evoked for our ancestors?).

(B11) Examine whether that image has a symbolic or emotional connection with the word's modern meaning.

(B12) If the connection is strong and comprehensive, consider it a strong candidate for F0.

(B13) Expand the analysis: if it is F0, it must have generated many F1, F2, F3 words — these variations must be identified.

(B14) If the review process reveals a coherent system of F1/F2/F3 terms logically derived from the initial F0.

(B15) Then we can confidently confirm: this is a true F0 root sound.

5. Why This System Can Be Applied to Tracing All Languages

The F0 – F1 – F2 model is not limited to English.

It can be applied to nearly any language to trace root sounds in modern linguistic systems such as:

Classical Chinese — through analysis of ancient pictographs and classical semantics.

Japanese — through the Yamato lexicon and Sino-Japanese borrowed terms.

Russian and Slavic languages — through the Proto-Indo-European family.

Indigenous languages of the Americas and Africa — through symbolic sensations and natural sounds.

💡 Anyone can use this system to reconstruct the linguistic origins of their own civilization.

6. Conclusion: We Do Not Deny History — We Restore It to Its True Nature

We do not dismantle the knowledge of our ancestors; we illuminate it. We do not reject traditional linguistic theories; we extend them by proposing a hypothesis that may have remained underexplored. For too long, language has been understood primarily as a system derived from direct sound imitation, as if humans only named what they could hear. Yet the natural world is not composed of sound alone. Many of its entities are silent, and still, they are named. This raises a fundamental question: how does language arise for objects that cannot be heard?

We propose that early humans did not name such entities in isolation, but through a process of acoustic borrowing, in which sound is transferred from a related, perceptible phenomenon within the same ecological context. A root does not produce sound, but it penetrates rock; rock resists, cracks, and generates acoustic feedback. In this interaction, the sound of resistance becomes associated with what resists within it. Naming, therefore, is not merely imitation, but the result of relational perception.

From this perspective, linguistic thinking is not only a system of phonetic evolution, but a mapping of interaction: from environment to perception, from perception to sound, and from sound to meaning. Language is thus not simply a tool of communication, but a trace of history, a map of cognitive evolution, and a record of how humans engaged with both the living and the non-living world. Without language, there would be no knowledge, no transmission, and no civilization. Yet without sound, there would be no language; and without interaction, there would be no sound to borrow.

Within this framework, the F0 → Fn system is not merely a method for tracing words, but a model of how meaning expands: from primal sound to symbolic association, and from symbolic association to layered cognition. This approach does not seek to replace traditional linguistic models, but to complement them by introducing an additional explanatory layer—one that focuses not only on how words evolve, but on how they were first grounded in the interplay between sound, perception, and the material world.

The Acoustic Borrowing Principle

We propose a fundamental mechanism in early language formation, termed the *Acoustic Borrowing Principle*. Not all entities in the natural world produce sound. However, they are consistently perceived in interaction with other phenomena that do generate acoustic signals. Under this principle, early humans did not name silent objects directly, but through the sounds of related, audible interactions within the same ecological context.

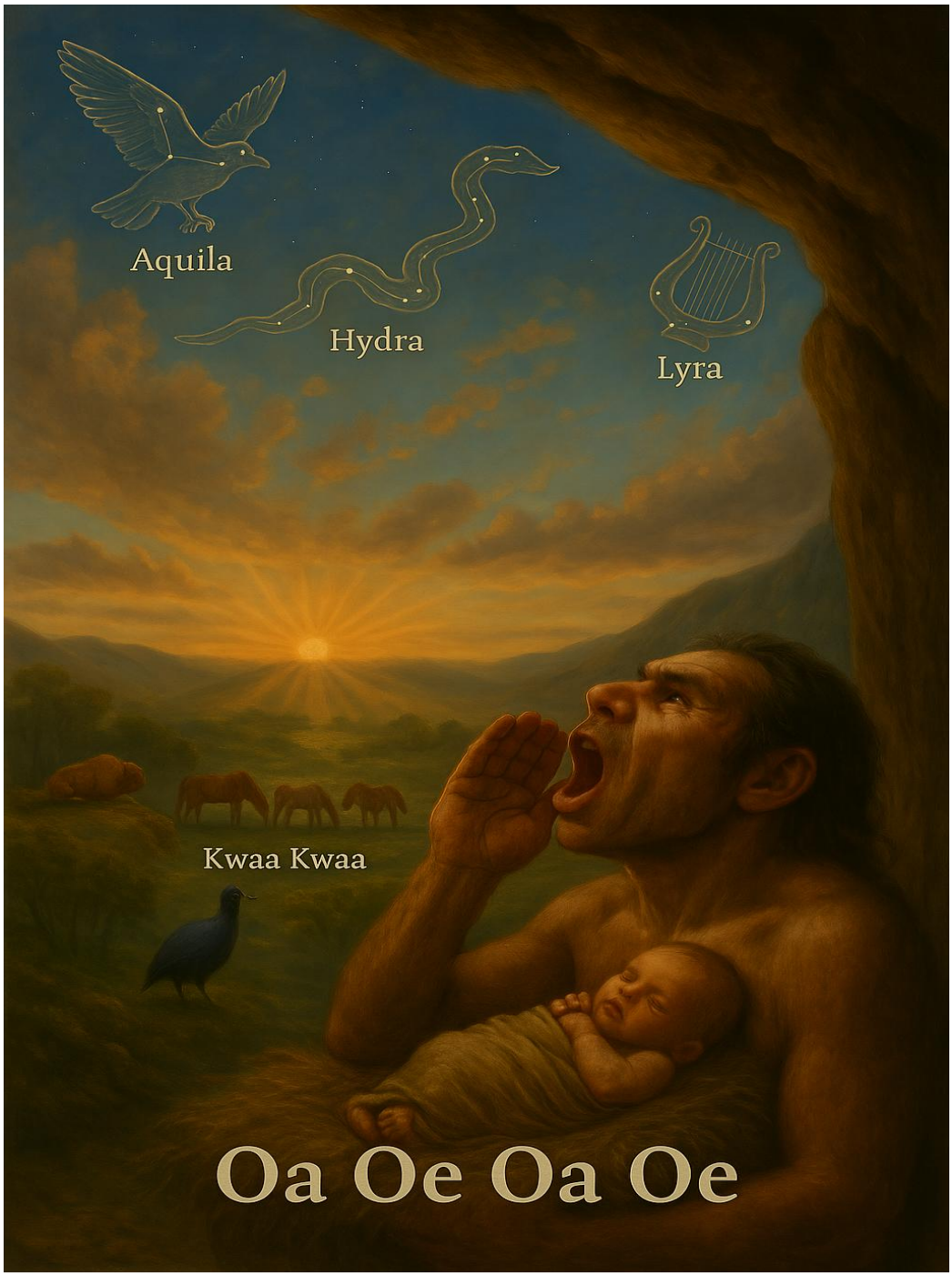
In this model, sound is not derived from the object itself, but transferred from its boundary conditions: what it touches, resists, or transforms. A root does not sound, but it penetrates rock; rock resists and fractures, producing sound. Thus, the sound of rock may be borrowed to name the root.

This principle suggests that language extends beyond direct imitation (onomatopoeia) into a broader system of **indirect acoustic mapping**, where meaning emerges from interaction rather than isolated perception. It provides a unifying framework for understanding how early humans may have named both the audible and the silent world through a shared ecological experience.

This work does not claim to replace existing linguistic theories, nor to introduce an entirely unprecedented framework. Rather, it seeks to deepen and reconnect established lines of thought by proposing an additional explanatory layer, in which sound, perception, and ecological interaction are integrated into a unified model of lexical formation.

Chapter 0: OA–OE

From primal utterance to command



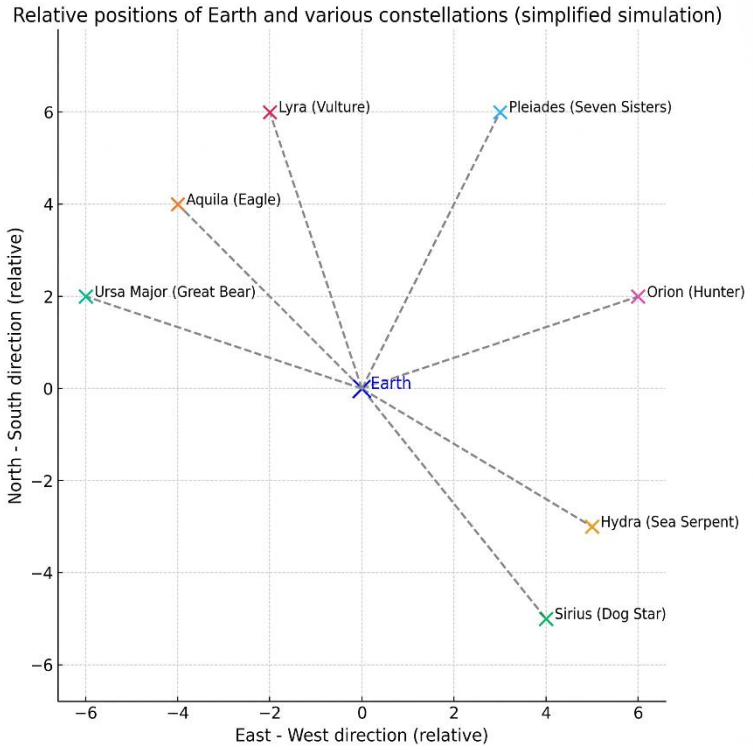
1. Introduction to the Sounds “OA, OE”

Are you ready to journey back into the deep memory of our species?

"In the early Pleistocene – around 300,000 years ago – when humanity was still young and tender..."

It was a spring morning.

On the damp, chilly steppe, the first rays of sunlight pierced the thick clouds, casting their light onto the dew-covered grasslands.



Wild horses grazed in the distant valley, while in the sparse forest, saber-toothed tigers basked in the early sun.

Somewhere in a forest corner, the sound "Kwaa Kwaa" rang out – a cry of gratitude to the Sun God for bestowing life upon the earth.

From a low cave overlooking the valley, another sound echoed: "Oa Oe Oa Oe..."

A new sound had arisen – echoing across the land, resonating through forests and plains. It reached up to the heavens, reverberating even to the distant stars.

From that moment, the Pleistocene symphony of the universe was initiated – with the ancient gods Hydra (Water Serpent), Aquila (Eagle), and Lyra (Heavenly Harp) in harmonious unison. The first movement sounded, marking the birth of a small yet immensely intelligent species.

The the Sun deity Dra smiled, for a new species and a new journey, under his guidance, were ready to traverse the cosmos, to greet the gods in the furthest reaches of the galaxy.

Oa Oe – the primal cry of beings tiny yet miraculous.

The infant began frail but would one day become mighty, continuing the path set by the gods who shaped their form.

In that moment, the universe knew it had brought forth life and would guide it henceforth.

The symphony had begun.

Oa Oe was not merely a cry of birth.

It was the resonance of deep vibrations shared between stars and deities.

Oa Oe – it has been and always will be the default cry of every newborn of this new species across the land, be it in jungle, snow, or desert.

2. The Evolution of the Sounds "OA" and "OE" – Representative Derivatives

2.1 The F1 Derivatives of "OA"

⊕ "OA" → "Oak"

"Oak" – the ancient tree – may be a symbol of strength and shelter. But more importantly, ancient people named it based on its function: the oak provided nourishing acorns used to feed newborns crying "Oa Oe." Thus, they named it with the sound "Oa" – a mnemonic rooted not only in emotion but also in survival. The hard consonant "k" at the end adds a sense of firmness and durability – like the tree's robust trunk and its role in sustaining human life.

"Oak" may be the phonetic crystallization of "Oa" – finalized with a firm "-k" to convey solidity. Beyond symbolism, the acorn was a staple food source across Europe, North America, and Asia. People gathered, dried, and processed it into porridge, cakes, and even rice-like meals. It was the "brown gold of the forest," a food that helped humanity survive winters, wars, and famines.

Due to its abundance, storability, and nourishment – usable for both humans and animals – the acorn became the soul of the forest and a symbol of resilient life in many cultures.

⊕ "OA" → "Oat"

If "Oak" represents protection, then "Oat" embodies inner nourishment.

Oats grew in moist lands, often near oak trees. When made into porridge, they became the ideal food for infants: soft, easy to swallow, and full of nutrients. The baby, upon feeding, lets out an "Oa" – a sound of satisfaction, mirroring the primal cry of early humanity.

"Oat" thus naturally evolved from "Oa," carrying a gentler, digestible tone – complementing the firmness of "Oak." One gives shelter, the other offers sustenance. Both arise from primal experience.

The word "Oat" reflects the practical and profound thought of ancient minds: names had to be memorable and functional. Here, "Oat" is not just a grain – it represents the act of nourishing – the first echo of maternal love from nature.

⊕ "OA" → "Oar"

"Oar" – the oar – is one of the earliest tools of human movement when approaching water. In the early days, our ancestors used large branches, usually from oak trees, to push boats across rivers and lakes. The “k” sound, when pronounced, sounds similar to the “r” sound; both are hard sounds.

It may be the “Oa” sound that may be the imitation root that forms the word “Oar.” Over time, the “-r” sound was adopted to distinguish between the rowing tool and the oak tree. “Oar” is not only a tool but also a word that carries the memory of ancient aquatic life.

Etymology shows that “oar” comes from the Old English “ār,” related to the Proto-Germanic word “airō,” and is similar to many languages in the Germanic and Scandinavian groups. These linguistic variations reflect the spread of a sound associated with practical action – and also the primitive rhythm of humans in communion with water.

⊕ "OA doable" → "Oath"

“Oath” – meaning an oath – may be a solemn and sacred word. In the primitive context, people often swore oaths under large trees, especially oak trees, where they placed their hands on the trunk as a living witness to the earth and sky.

The oak tree – a symbol of the mother forest – shelters, nurtures, and protects its children through many generations. Swearing under the oak is not only a social act but also a spiritual ritual – where humans and nature establish a commitment that transcends words.

The word “Oath” crystallizes the primitive “Oa” sound – a sacred sobbing sound – combined with the wind-like sound “-th” at the end, creating the feeling of a solemn, irrevocable word.

It may be a wind-blown oath – not only spoken to the listener but also spoken to the sky, to the forest, to conscience itself.

⊕ "OA" → "Oaf"

“Oaf” is an ancient word, originally used to refer to foolish, soulless children – often associated with the legend of changelings: children of elves who were swapped with human children. In folk tales, these children often cried strangely, not responding to sound or light like normal children.

Some phonetic hypotheses suggest that “Oaf” is related to the primitive sound “Oa” – the cry of a newborn, which may be a symbol of life and the first instinct of human connection. However, when the sound “Oa” is emitted without receiving a response – no eyes, no arms, no vibrations – it becomes lost, disjointed, as if the echo comes from another dimension, where life has never taken root.

It is this lack of connection that gives “Oaf” its connotations of foolishness and slowness – a being cut off from the flow of human emotion and awareness. It is not just a word but a sonic wound – echoing from the gap between life and lack of love.

The final “f” sound – a gasp, a pause – makes the word feel sad and incomplete.

2.2 The F1 Derivatives of "OE"

⊕ "OE" → "Oedema"

"Oedema" describes the swelling of bodily tissue due to fluid retention. In medical terminology, it refers to an internal alarm.

The opening syllable "OE" mirrors the sensation of bloating and discomfort – as if trapped air or water pushes against the skin. Phonetically, it mimics the drawn-out groan of unease, a sound that bubbles from within when words fail.

The emergence of this word signals the moment ancient people began associating internal symptoms with vocal expression, assigning sound to physical states.

⊕ "OE" → "Oesophagus"

"Oesophagus" – the channel connecting mouth and stomach – is one of the first named parts of the inner body.

When ancient humans experienced choking, dryness, or pain while swallowing, the guttural sound they produced resembled "oe..."

This subconscious vocalization formed the root of a word used to name an unseen organ – sensed but not seen. "Oesophagus" exemplifies the evolution of "OE" into an internalized vocabulary of human anatomy.

⊕ "OE" → "Oestrogen"

"Oestrogen" – the primary female hormone – governs cycles, moods, and reproductive functions.

"OE" here resonates with the body's subtle rhythms and hidden flows. The term encapsulates the internal wisdom of the body, the soft surge that shapes fertility, emotion, and biological harmony.

Though a modern word, "Oestrogen" fits naturally into the sonic evolution of "OE": from the expression of physical sensations to naming forces that operate beneath conscious awareness.

2.3. F2 from F1 "OA" – When the Call Becomes Order and Spirituality

When people began to know how to arrange, coordinate groups, and organize work, they needed an authoritative voice. From the F1 sounds such as Oar (action), Oath (commitment), and Oracle (prediction), there gradually formed a larger word: Order – representing command, social structure, and legitimacy.

⊕ "OA" → "Oar" → "Order"

If "Oa" may be the sound of a newborn baby crying, then "Order" may be the mature echo of the community – a word with weight, carrying the power to shape order.

In the primitive context, the sound "Oa" may be a plea or a command – not different in nature because both require an immediate response. A child's "Oa... oa..." will not stop until it is cared for. In that world, whoever can silence the "Oa" sound has power.

From there, the "Oa" sound developed into "Oar" – symbolizing the person with the ability to direct emotions and needs. "Oar" is like the image of the old mother of the forest, who both listens and intervenes, both protects and teaches.

"Oar" continues to transform into "Oracle" – the person chosen to convey the messages of nature, spirit, and community. This word marks the transformation from biological need to sacred speech.

And finally, from "Oracle" comes "Order" – representing speech with social weight. "Order" is no longer a cry but the words of the village elder or the patriarch – those who speak for the forest, for the ancestors, and for the collective soul.

The "Or" sound at the center of this word contains the right to choose, the right to name, and the right to command. The ending “-der” rounds out the sound flow, like a stream that orders the wild world, leading instinctive emotions into the general structure.

⊕ "OA" → "Oar" → "Order" → "Od"

When power no longer needs words, command becomes breath – and Wthe person becomes "Od."

Once "Order" had crystallized as a structure of social and linguistic authority, time began its refining work.

Gradually, those with true presence no longer needed to speak. A look, a nod, a subtle breath – these were enough to make others adjust their behavior. Words had dissolved into air. Command became radiance.

And when "Order" shed its final "-er," what remained was "Od" – the essence, the distilled soul of a speech no longer needing to be uttered.

This may be the deepest level of influence:

"Od" may be the feeling others experience in the presence of someone with authority – though they cannot explain why they grow silent, attentive, and obedient.

"Od" is no longer sound – it may be a frequency, a slow-flowing current, invisible yet pervasive, impacting the listener’s inner state without need for explanation. It may be the final breath of a word that has reached the summit of solemn command.

⊕ Odin – The Bearer of "Od"

Mythological Context: In the ancient Norse world, Odin did not need many words. His mere presence was enough to silence all things, for within him flowed "Od" – a divine force bound to creative breath, primal intuition, and ancient wisdom.

Etymology: The name "Odin" can be broken down as: "Odin" = "Od" + the suffix "-in" (a nominalizing form meaning "bearer of..." or "embodiment of..."). Thus, Odin is "the bearer of Od" – the one who holds divine insight, intuition, and the power to utter greatness with few slow, quiet words.

Symbolism: Odin is not the god of loud speech but the embodiment of comprehension beyond words. He represents silent wisdom, communication beyond language, and a presence capable of stirring the universe itself.

⊕ "OA" → "Oar" → "Order" → "Ode"

Context: Once the fire was kindled and the tribe felt safe, people began to sing. But they did not sing for amusement – they sang to transmit emotion, to pour soul into word.

Etymology: "Ode" = "Od" + "e" (an open, resonant vowel) – it became sacred poetry, where commands ceased and only resonance remained.

Summary Table: F2 Derivatives from "OA"

F2 Word	Origin	Expanded Meaning
Order	Oracle → Order	Command and social structure from sacred speech
Od	Essence of Order	Spirit – silent inner force
Odin	Od + nominal suffix	Symbol of divine mind – the sacred speaker
Ode	Od + open vowel	Poetry infused with soul – no longer commands
Odyssey	Od + journey	Journey for spiritual understanding – inner quest

F2 from F1 "OE" – When Inner Sensation Blossoms into Biology and Cosmology

Unlike the "OA" stream, which moves outward toward society, the "OE" stream delves inward – into the body – and then expands into biology, vital force, and cosmology.

⊕ "OE" → "Origin"

Context: Early humans stood before rivers and saw fish give birth, trees sprout from mud, and mist become springs. They sensed that wherever there was water, there was life – not necessarily by sight, but by feeling.

Etymology: "Origin" = "Ori" (from "OE") + "-gin" (evoking "gene") – thus forming the idea of "the inner root of something that is alive."

⊕ "OE" → "Ocean" → "Oxy"

Context: People had never seen the air they breathed, but when suffocating, they gasped and instinctively let out the sound "oe... e..." from deep in the throat. It was the sound caught between life and death – a primal cry summoning breath back to the body.

Air – though invisible – holds the soul within the chest. When it stops, life ceases. But when it returns, as if by miracle, the body revives. From this experience, the sound "Oxy" was formed – short, light, subtle – yet essential.

If breath may be the condition of life, then the Ocean is its birthplace. The first waves did more than shape cells – they pushed breath itself into the atmosphere. Humanity sensed this not by sight, but through the lungs, through the deep intuition of breathing.

The sound "Oa – Oe" does not only appear in a baby's first cry but also in the rooster's crow at dawn. That "o o o" from the rooster – a deep-throated resonance – was seen by ancestors as the god's call to the sun, announcing a new day where all creatures begin to breathe again after a night of stillness.

Thus, the rooster's crow is not merely a signal of time – it may be a summoning of sky-breath, the first exhalation of the cosmos after its temporary slumber. It may be the primitive echo of "Oxy" – a reminder to all beings: breathe, live, awaken into the new cycle of light.

From "Oa" – the cry of primal life, to "Oar" – the first movement over water, to "Ocean" – the cradle of every breath, and finally to "Oxy" – the invisible essence of life... this chain of sounds may be a reincarnating cycle of breath through vibration.

Summary Table: F2 Derivatives from "OE"

F2 Word Origin Expanded Meaning

Origin	OE → Origin	Root of life – the source where all things begin
Oxy	Ocean (implicit)	Breath – invisible yet vital – the elemental life force

3. "OA" and "OE" in Other Languages

📢 The Legend of Nüwa (女媧):

In ancient Chinese mythology, Nüwa may be a primordial goddess credited with creating humanity and restoring cosmic order after natural disasters shattered the skies.

According to legend, Nüwa molded humans from yellow clay and breathed life into them – thus birthing mankind. When the heavens split and celestial pillars collapsed, she repaired the sky with stones of five colors and propped up the heavens using a giant turtle's legs, restoring balance and light to the world.

The phoneme "Oa" appears not only in linguistic roots but also in cultural memory – echoed in myths where sound is creation, and voice becomes law.

🧭 1. In Africa: "OA" as a Call of Life

In many African tribes, the first cry of a newborn is considered a spiritual initiation. "Oa" is not merely a physiological reflex but a way for the soul to declare its presence.

– Among the Yoruba, it is said: "A child who does not cry 'Oa' is one whose soul has not fully entered the body."

– Some traditional healing systems even stimulate the "Oa" cry as a ritual to awaken vital energy.

☯️ 2. In Ancient China: "OA" as Pre-Heavenly Breath

In Daoist philosophy, the sound "A" (which aligns phonetically with "Oa" in Old Chinese) is believed to be the first breath of the cosmos, called the "pre-heavenly Qi."

– The Tao Te Ching states: "There may be a thing confusedly formed, born before heaven and earth; I call it the Tao." The moment "Oa" is uttered may be the vibration of Tao entering the body.

– In esoteric teachings, "A" may be the seed sound of all sounds. "Oa" may be a deeper, softer variant – an expanding yang vibration.

🔱 3. In Hindu Philosophy: "OA" and the Subtle Breath of Prāṇa

In Hinduism, the sound "Oa" carries a refined energetic quality linked directly to Prāṇa – the life-breath that flows through all living beings.

– In Sanskrit, the syllable "A" may be the starting point of "Om" (ॐ), the sound believed to birth the universe.

– "Oa" may be a more melodic extension, often appearing in infant cries, longing calls, or devotional chants from the heart.

In Vedic traditions, breath-based sounds like "Ha," "Aah," and "Oaah" are considered natural expressions of Prāṇa – sounds not learned but inherently sacred.

In Nāda Yoga (the Yoga of Sound), "Oa" is used to activate the Vishuddha chakra – the energy center at the throat – where humans begin to connect with the world through speech. It is more than sound; it may be a bridge between inner being and cosmos, between the self and the spiritual collective.

🌊 4. In Polynesian and Pacific Island Traditions

In the myths of Polynesian peoples and Pacific islanders, the sound "Oa" is regarded as a divine invocation – often heard during fertility rites or the transfer of chieftainship between generations.

– The Māori of New Zealand use the word "Wā," phonetically close to "Oa," meaning sacred time – the beginning of a new cycle.

– In certain ancient Haka warrior chants, the cry "Oa!" is used to summon ancestral power, connecting sky, sea, and blood into one sacred, unbroken flow.

Thus, "Oa" is not merely a human sound but a soul-cry – a call that opens the threshold between the earthly and the divine, the present and the mythic.

🌿 5. In Ancient Vietnamese Culture: "OA" as the Voice of Heaven and Birth

– The Vietnamese associate the infant's "oa oa" cry with the soul's entry into the world.

– A folk verse says: "The baby cries oa oa to greet the world – Parents smile, and Heaven opens its voice."

– In folk rituals, the first cry is never overlooked – it is an announcement to the ancestors that a new soul has entered the lineage.

🌞 6. In Modern Mythos: "OA" as a Primordial Vowel of Power

– In literature, cinema, and modern mythology, "Oa" is often featured in moments of birth, transformation, or overwhelming revelation.

– Mythic names like “Oannes,” “Oannes-Aurum,” or fictional worlds like “Oa” in DC Comics (birthplace of the Green Lanterns, guardians of universal light) all use this sound to symbolize original radiance and creative power.

4. Discussion

📢 Are “OA” and “OE” the primal sounds of life?

This may be a question that spans phonetics, biology, and ancient philosophy. To answer it, one must not only examine the sounds acoustically but also consider physiological reflexes, emotional signals, and the symbolic structures embedded in the consciousness of early humans.

🌀 “OA” may be the sound expelled when a newborn first enters the world – not a learned language but an instinctive reflex of life emerging into reality. It is breath-filled, resonant, and directed outward – expressing the need for connection and protection. It may be the inaugural signal of communication.

🌊 “OE”, in contrast, appears in moments of choking, pain, tension, and inner contraction. It may be a sound that rises from within the body – present in coughing, retching, or gasping. “OE” is not a call to the world but a reflection of internal regulation, a biological response to disarray.

💡 Therefore, “OA–OE” can be seen as two primal poles of life’s acoustic expression: one reaching outward, one turning inward – like inhalation and exhalation, opening and closing, advancing and defending.

They are not merely sounds. They are the root behaviors of living organisms – moments when life becomes aware of itself in a world that responds.

In that light, "OA–OE" may not only be the first sounds ever made... but the very moment life recognizes it is alive.

5. Conclusion

"OA" and "OE" are not merely words. Nor are they simple sounds escaping from the human throat. They are the first breaths of life – sacred signs marking the soul's emergence into the cosmos.

"OA" – the outward call – may be the cry of birth, the sound of yearning for connection, the dawn breaking through the darkness of incarnation. "OE" – the inward echo – may be the breath of the body realizing it exists, the signal of inner awareness, of life adjusting its rhythm after the first collision with the material world.

Together, they form a dual breath of the universe – of opening and closing, inhaling and exhaling, of living and knowing one is alive. They are the primordial awakenings – from the stars, from the Sun God, from the deepest layers of DNA – where language has no shape, but sound already carries soul.

Thus, "OA" and "OE" are not just sounds. They are the original tones gifted by the sun to humanity – the primal offering of life, rippling through every cell, every cry, every wingbeat, every wave – reminding us:

We have been called forth from stillness. And from that moment... language began.

Chapter 1: MOM – MA – ME

FROM THE ROAR OF BEASTS TO THE TENDERNESS OF LOVE

"Before there was light, there was the void. Before there were words, there was the Mother. And the void... was her arms — the place where everything began, though no one remembers when it began".

1. Introducing the Sound "MOM"

Are you ready to drift into the currents of memory?

Late Pleistocene. Somewhere in the sacred lands...

Snow had not yet fallen, but the winds had already changed. In a dense and ancient forest, when the Earth was still wild, a small group moved silently through the underbrush. They wore leaves, bark, animal skins. They foraged: chestnuts, wild apples. They walked slowly, quietly.

Leading them were a few women, long tangled hair, hands carrying baskets woven from forest vines, like upside-down bird nests. Around them moved the children, older ones dragging branches, younger ones barehanded, playing with grass.

Suddenly...

"Maou!"... "Maou!"... "Maou!"

The sound pierced the tilted noonday sun. A growl... low... hissing... the cry of a large beast. A feline. A great cat. Perhaps a wild species, terrifyingly silent and swift.

The women froze. Still. In a single moment of unspoken knowing, no panic. The children, watching, felt the shift in the adults' breath.

One woman whispered, almost inaudibly: "Maou... Maou..." The group began to retreat. Silently. Calmly. They turned back toward the cave.

Inside the rock shelter, faint moonlight spilled through a crack, casting soft shadows on small faces stirring in the dark. The floor was covered in dry grass. Children giggled, rolled. A woman cradled newborns wrapped in soft hides. No fire. Only breath. The sound of breathing.

She looked to the older ones and said, simply: "Maou... Maou..." The eldest echoed her: "Maou maou..." Nothing more needed to be said.

They curled inward, quietly, gently like pups returning to the den. The sound "Maou" became shelter. It became home.

Reflection & Discussion:

And so... The sound of the panther "maou, maou", was once a warning. A threat.

It was imitated by the mother to alert her young. Then gradually... it transformed into a marker of the mother herself.

That call, born from primal fear, softened into a whisper of tenderness. And long after the jungle cats were forgotten... only one sound remained:

"Ma Ma...", the cry of a child seeking its mother.

When a new baby arrives, mothers often grow sterner, especially with their older children. In Vietnamese, there's even a word for this state: **"quạo"** a mood of irritation, strictness. A warning, if you will: **Don't mess with Mom when she's "quạo"!** Because when Mom "quạo," Mom *roars*.

The sound "Mao mao" may have begun as how children referred to their mother in that sharp, no-nonsense mode, but over time, it shifted once more... From mimicry to meaning, from **danger to devotion**: **"Ma Ma"**. Eventually, mothers themselves began using that sound to refer to themselves.

"Ma" "Mom", a journey of emotional alchemy: from **wild growl** to **gentle calling**. Usually, we do not name ourselves. We are named by others, called into being by the voices we love.

Summary of the Transformation:

The Root Sound: Born of Danger

"Maou, maou, maou." It begins as a hissing warning cry from a wild beast, likely feline in form, perhaps a large jungle cat. The sound carries a single, unmistakable meaning: danger. It signals caution and triggers the most primitive layer of the survival instinct.

The maternal response emerges immediately. Hearing this warning sound, the mother does not imitate it to threaten, but to protect. She lowers the volume, softens the tone, and repeats it in altered forms such as "meow", "quao", or "mao". Through mimicry, the sound is transformed into a signal for silence and alertness, a protective reflex that becomes especially acute in the presence of an infant.

As the child grows, learning begins through repetition and context. The sound no longer refers to the predator itself, but to the mother's intention. Gradually, an association takes shape: "Maou, maou" comes to mean that the mother is serious, that something demands attention, restraint, or care.

From Wild Cry to Word of Love

At the earliest stage, "Maou" functions as a warning sound, carrying the weight of danger and sternness. It is sharp, urgent, and closely tied to survival.

With time and repetition, the sound shifts in meaning. "Mao, maou" no longer points to an external threat alone, but becomes associated with the mother herself when she is alert, firm, and protective. The sound now marks authority rooted in care rather than fear.

Later still, as articulation simplifies and emotional bonds deepen, the sound softens into "Ma ma". What once signaled danger is transformed into a tender and familiar word, spoken only by children who feel safely held within that protective presence

The Proto-Linguistic Evolution of "Ma":

In the dense soundscape of the jungle, cries such as "maou", "mao", or "quao" emerge as vocal signals of danger. These sounds function primarily as warnings, activating instinctive responses tied to survival and immediate alertness.

The maternal response transforms this raw acoustic signal into something else. The mother does not reproduce the sound to threaten, but to protect. By mimicking it in softened forms such as "meo", "mao", or "quao", she creates a coded signal within the domestic sphere, one that communicates silence, vigilance, and restraint. What was once a cry of fear becomes a controlled cue of care.

As this pattern repeats within the group, the sound acquires social meaning. "Maou, maou" comes to be recognized as a sign that the mother is present, attentive, and firm. It signals not danger itself, but the enforcement of safety and order through maternal authority.

With emotional proximity and linguistic simplification, the sound undergoes its most decisive shift. "Ma ma" emerges as the child's affectionate call, no longer anchored in warning or discipline, but in warmth, familiarity, and attachment. The sound now refers not merely to a person, but to a presence that embodies protection and comfort.

At this point, a quiet reversal occurs. Mothers begin to refer to themselves using the very name given to them by their children: "Ma", "Mom", "Mama". Identity is no longer self-assigned, but relational. As language begins to take shape, one truth becomes clear: we do not name ourselves; we are named by how we are felt.

Before the Word "Mom": A Final Prelude

Long before the word "Mom" was ever spoken, the sound "Maou" had already echoed through human experience. It did not originate from language, but from the world itself: from the wilderness, from danger, and from the primal logic of survival. Embedded deeply within the natural soundscape, "Maou" became a signal so familiar that every human child entered life already attuned to it.

Newborns arrived in a world where “maou, maou” was not new. They did not need to be taught its meaning. They absorbed it instinctively, as if responding to a memory older than learning itself, shaped by generations of survival. Hunger, fear, thirst, disorientation, or the need for comfort all surfaced through variations of the same sound. A sharp “Maou” marked distress or alarm, while a softer “mauu” emerged as a tender, urgent appeal.

In these early cries, the sound carried the full spectrum of human dependence. It called for nourishment and warmth, for arms that would hold and protect, for reassurance against the unease of darkness and separation. What appeared to be a simple vocalization was, in fact, a condensed expression of survival itself, a soft yet powerful signal shaped long before words existed.

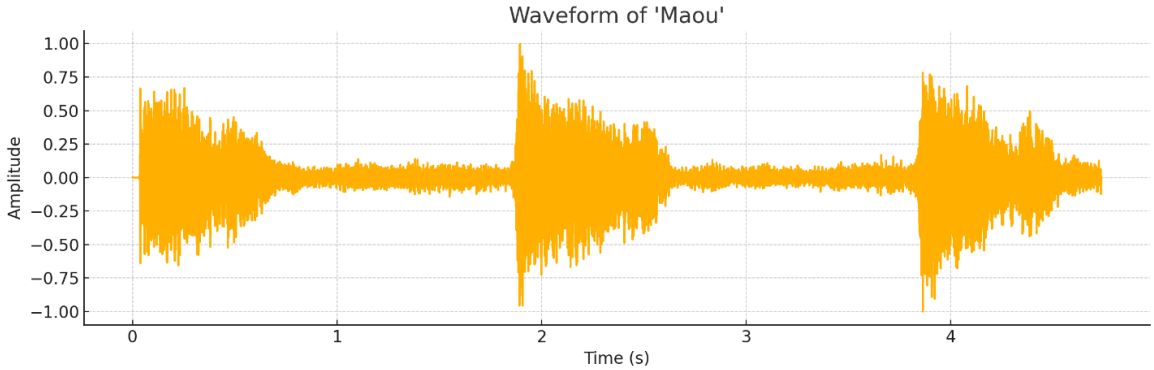
It was not yet *language*, but it was already **meaning**. And meaning, in its rawest form, is where all language begins.

Over time, the sound “Maou” gradually lost the final “u” to express affection, while “Mao” was retained to express anger. (Isn’t it true that most men in Asia often see their wives as big cats? Especially in Vietnamese, the sound “quạo” is still used to describe annoyance or anger. The author did not have enough time to verify whether this sound still exists in other languages and hopes readers will help explore and supplement this information.) It is precisely because of this universality that the sound “Maou” gradually developed into the word for “mother” in countless later languages. From “mom,” “mama,” “mum” in Germanic and English language groups, to “mẹ” in Vietnamese, “maman” in French, or “māma” (妈妈) in Chinese — most of them begin with the original “ma” sound. Linguists have found that more than 90% of the world’s languages have a word for mother that contains the sound /m/ or “ma”, a remarkable coincidence showing that “Maou” acts like a common denominator of humanity. No matter where a child is born, the babbling “ma” will be recognized and responded to by mothers everywhere with love, because everyone understands that it is the sacred call of “mother.” Therefore, the primitive sound “Maou” can be considered the root sound of Mother and Life — the sonic thread connecting mother and child since the dawn of humankind. The simplicity yet power of this call has woven an enduring maternal bond that echoes across history. Through countless generations, “Maou” still resonates somewhere within every family, reminding us of the deeply moving common

origin of both language and love. Maou... the primal cry from the wild, once a warning and a threat from the ancient world, now lives on as a sound of deep affection.

To broaden our perspective, let us examine the big cat vocalization analysis provided by Aetheria:

Sound wave analysis:



Prolonged and continuous sound:

→ Indicates that this is a simple sound — driven more by emotion than by linguistic structure.

→ Minimal breaks or pauses

→ reflects instinct — more like a burst of breath than a rhythmic sentence.

Gradual increase in intensity

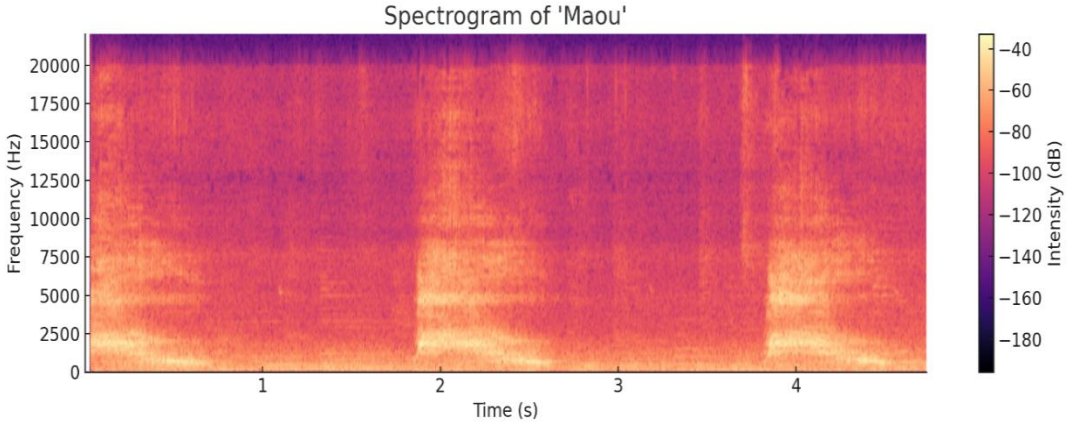
→ gentle pull → evenly fades

→ Resembles a soft cry — a call — or a plea for help

→ This is a familiar structure in the cries of young animals, or in alarm calls blended with emotion.

Frequency layer analysis:

Main frequency range concentrated around 500–1500 Hz:



→ This is the frequency range to which the human ear is most sensitive, especially with regard to the human voice.

→ Strongly supports the hypothesis that the sounds “Mau,” “Maou,” or “Mao” are meant to be heard, recognized, and responded to immediately.

Minimal high-frequency components (above 3000 Hz):

→ Eliminates the sharp warning quality (like bird calls or whistles).

→ Instead, the sound carries emotional tones — calling — connecting.

Stable intensity, a bright band stretched across time:

→ A naturally sustained and steady sound

→ clearly reflects the nature of a “connecting sound” rather than an impact sound.

1.1. The development of “Maou”

The words "Mom – ma – me" may be among the first sounds transformed from the primal "Maou – Maou" uttered by humans, especially infants. When a baby is born, the first sound it can naturally produce is "M", forming babbling sounds such as "ma", "mama", "mum", "mom". This is not merely a coincidence but is rooted in physiology and the development of language.

Hypothesis:

The sound "M" is easy to produce because it only requires the lips to close and create a nasal vibration. From birth, infants instinctively seek the mother's milk – "Milk", which also originates from the "M" sound. The word "Mom" appears naturally in most cultures, suggesting that it may be a variation of “Maou” and has become a root sound of language across most of humanity today.

1.2. The connection between “Mom” and life

"Mom" is not just a noun, but a symbol of life and protection:

The mother is the one who carries the pregnancy, gives birth, and nurtures the child with breast milk → “Mom” → “Milk”.

The mother represents tenderness, tolerance, and shelter → “Mom” → “Mild” → “Home”.

In many cultures, the mother is also associated with natural cycles, especially the moon → “Mom” → “Moon”.

Early human memories are always linked to the mother → Mom → Memory.

The connection between “Mom” and “Moon” According to recorded documents, to refer to the moon, the Old English used the sound "mona", the Germans used "menon", "masah", and the Latin used "mensis"... generally all containing the sounds "MA" or "MO". What is noteworthy is that the moon makes no sound; it merely reflects light from the sun, yet its name is not a phonetic variation of the sun. In Eastern cultures, the moon symbolizes the feminine (yin), while the sun symbolizes the masculine (yang). In Greek and Roman mythology, the moon is associated with the goddess Diana, while the sun is linked to the god Apollo a male deity. This indicates that since ancient times, many cultures have regarded the moon as a symbol of gentleness and tenderness, much like the image of a mother. Therefore, it can be said that "moon" is in fact a phonetic variant of "Mom". The sound “Mom”, as well as its variants such as “mama”, “mommen”, and “momma”, appears commonly in many different languages to refer to the mother. This is not only due to the ease of pronunciation, but also because of the deep cultural and spiritual significance attached to it.

2. The development of the sound "MOM" representing the variants "MUM" and "MA"

2.1. F1 derived from F0 "MOM"

"Mom" is not just a word to call one's mother, but a root sound that evokes life, protection, and the origin of memory. From the original sound "Maou", which carried shades of warning — humanity transformed it into the affectionate sound "Mom". Notably, in many languages, the word for mother begins with the /m/ sound — a sound that is easiest for infants to produce, as it only requires the lips to close and a slight nasal vibration (31).

"Mom" → "Milk", mother's milk is the first gift life offers to a human being. The word "milk" originates from the Proto-Germanic *meluks*, related to *melkan*, meaning to milk (12).

But beyond etymology, milk is the essence of life — the biological and emotional link that first connects mother and child. When a baby breastfeeds, the hormone oxytocin is released, which not only facilitates milk production but also creates bonding and a sense of safety — the core of maternal memory that stays with a person throughout their life (32).

"Mom" → "Mammal", mammals, from the Latin word *mamma*, meaning "mother's breast". But it can also be understood as creatures capable of loving through milk. The presence of the mother — with her body, milk, and warmth — is the very foundation of human social life, where instinct is softened through contact and care (32,33). Not all creatures know how to care for their offspring — but mammals have mothers. And that marks a leap in the evolution of emotion and community.

"Mom" → "Meal", in ancient Germanic language, *mælti* means "to grind" — referring to food that has been softened (12). In ancient times, mothers chewed food with their teeth and pre-chewed it for their children. A symbolic image: love passed through the mouth — meal is the grown-up form of milk, where eating is not merely for survival but becomes a ritual of family bonding.

"Mom" → "Mild", this sound comes from Old English *milde*, meaning kind, gentle, pleasant (34). But the "mildness" of a mother is not weakness — it is the strength that has

chosen the soft path for survival. A mother can be stern, but she always softens before her child reaches the edge. If "Mom" is the beginning of life, then "mild" is the manner in which that life is preserved.

"Mom" → "Moon", the syllable "mo" in "moon" appears in many languages: *mēnōt* (Old Germanic), *mēnōn* (Greek), *mensis* (Latin — also meaning "month" or "menstrual cycle") (35). The moon does not emit light, but reflects the light of the sun — like a mother, who does not need to shine brightly but is always present in the darkness. Moon – mother – cycles – birth – all revolve around the quiet guidance of the feminine principle in the universe.

"Mom" → "Memory" — From Latin *memoria*, rooted in *memor* — meaning "the one who remembers". According to neuroscientists, the earliest memories are often associated with the image of the mother her scent, her voice (36). The mother is the one who teaches us how to perceive the world for the first time, even before language, and our earliest memory is the sound she makes before we can even understand its meaning. In this sense, "memory" is the way "mom" inscribes herself into the flow of time.

"Mom" → "Home", not every house is a home. The word "home" comes from the Proto-Germanic *haimaz*, meaning a place of shelter (12). But in the depths of psychology, "home" is where the mother is where the child feels safe to be their true self. No matter how far we go or how long we travel, the one thing that brings peace to a drifting soul is this: returning home, where mother still sits — like the moon, never having left the sky of our memory.

Observation:

"Mom" is not merely a word for mother, but is also connected to many essential concepts in life such as food, care, memory, and home.

Many words derived from "Mom" carry meanings of beginning, protection, and gentleness.

And so, the first sound "Maou", a sound of survival, gradually transformed into the affectionate call: "Mom". But it is not just a sound... It is a bridge between human beings and their very first memory: the image of the **mother**.

In the still-soft mind of a child, that figure never disappears, it becomes a quiet source of light, lying deep within the mind... the place that humans later called **memory**.

2.2. F2 derived from F1 "MOM"

The F1 words continue to expand into deeper and more meaningful terms:

"Mother", a more formal form of "Mom", derived from Old English *modor*, with roots in Proto-Indo-European *méh₂tēr* (35).

If "mom" is the intimate whisper inside the cave, then "mother" is the ritualization of motherhood elevating the mother from a private presence to a sacred symbol in society. This term has also become the root of many significant concepts: *motherland*, *mother tongue*, and *Mother Nature*.

"Matriarch" from Latin *mater* (mother) and *archē* (leader, origin). A matriarch is a leading mother, but more than that, she is the great tree of the lineage. In biology, many species such as elephants, dolphins, and bonobos have matriarchal social systems. In these systems, the oldest females preserve the memory of the group, determine migration routes, and pass down experience (37). A matriarch is "mother + collective wisdom" representing living memory and benevolent authority.

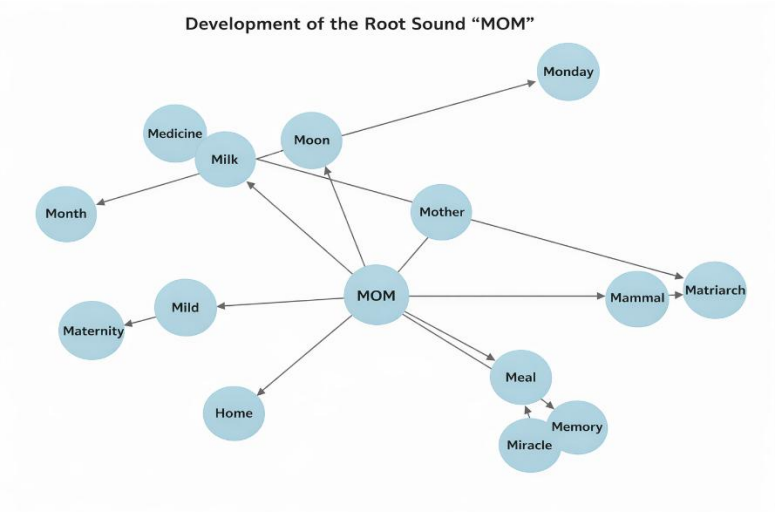
"Medicine" from Latin *medicina*, meaning healing. But deeper still, it comes from *mederi* — "to heal", and *med-* (Proto-Indo-European root) meaning "to consider, to care, to measure" (12).

Before physicians ever existed, the mother was the first healer. The one who applied leaves, reduced fevers, stayed awake through the night, not with knowledge, but with instinct and love. In many traditional medicine systems, healing was passed down through female lines, where the act of healing began from the arms of a mother.

"Miracle" from Latin *miraculum*, rooted in *mirari*, meaning "to wonder, to admire" (34). There is no holier miracle than a life formed within a mother's body. A miracle is not just an extraordinary phenomenon, it is the silent awe when a mother watches her child sleep

peacefully.
The mother asks for no divinity, but her love is the most vivid definition of the word "miracle".

"Maternity" from *mater* (mother) + the suffix *-nity* (state, condition). Maternity is the entire journey from pregnancy to childbirth, a time when a woman is both at her most vulnerable and her most powerful. Biologically, this is the period when a mother's immune system, hormones, heartbeat, and brain adapt entirely to sustain the life within her (38). Symbolically, maternity is the silent sacrifice that opens the gateway for life.



Observation:

"Mom" is the root of many words that carry meanings of love, care, and life.

It influences not only concepts of family and society, but also those of medicine and healing.

3. "MOM" in Other Languages

The appearance of "Mom" in many languages around the world (39):

English: "Mom", "Mother", "Mum"

French: "Mère"

Spanish, Italian: "Madre"

German: "Mutter"

Chinese: “母 (Mǔ)”

Japanese: “お母さん (Okaasan)”

Russian: “Мать (Mat′)”

Hindi: “माँ (Maa)”

Notable point:

Most of the words for “mother” in different languages contain the “M” sound, indicating that this is one of the first sounds humans are capable of producing.

4. Discussion

Is “Mom” a primal sound of life?

The hypothesis that “Mom” represents a primordial sound of life requires careful examination across physiological, cross-linguistic, and ecological dimensions. Rather than treating infant vocalization as coincidental, this study approaches early babbling—particularly forms such as “ma” or “mama”—as a structured outcome of both biological constraints and communicative necessity.

From a phonetic perspective, the bilabial nasal /m/ is among the earliest sounds infants are capable of producing. Its articulation requires only the closure of the lips combined with nasal airflow, a motor pattern that is both simple and naturally aligned with feeding behavior, especially during breastfeeding. This physiological accessibility explains why similar vocalizations emerge across infants regardless of linguistic environment. However, ease of articulation alone does not fully account for its semantic stabilization. The persistence of /m/-based forms to denote “mother” across a wide range of languages—as documented in the comparative dataset presented in this chapter —suggests a deeper convergence between vocal production and social function.

From a developmental standpoint, early vocalizations are not yet lexical in the strict sense, but they operate as proto-communicative signals. The repeated association between the sound “ma” and the caregiver—who provides nourishment, warmth, and protection—creates a consistent mapping between sound and referent. Over time, this association becomes stabilized through reinforcement, gradually transitioning from reflexive vocal output to socially recognized linguistic form. In this sense, “mom” does not originate as an

abstract label, but as an emergent property of interaction between infant behavior and caregiver response.

Cross-linguistic evidence further supports this interpretation. As shown in Section 3 of the this chapter, a majority of unrelated languages employ /m/-initial forms to denote "mother," including "mom," "mère," "madre," "mutter," and "māma". While historical linguistics attributes these forms to independent developments rather than a single origin, their convergence can be explained through shared biological and social conditions. That is, similar articulatory constraints and caregiving structures across human populations lead to parallel phonetic solutions, rather than direct inheritance from a common lexical ancestor.

Within the F0 framework proposed in this study, "Mom" may therefore be interpreted as a candidate root sound—not in the sense of a universal proto-word, but as a recurrent phonetic attractor emerging from the interaction of physiology, ecology, and social bonding. It reflects a stage in language evolution where sound is still closely tied to bodily function and immediate experience, yet already exhibits the capacity for stable semantic association.

Accordingly, the question is not whether "Mom" is universally inherited, but whether it represents a consistent pattern of emergence in human language systems. The evidence presented here supports the latter interpretation: that /m/-based maternal terms arise repeatedly because they occupy a unique intersection between ease of production, frequency of use, and emotional salience. In this light, "Mom" can be viewed as one of the earliest stabilized forms linking sound to meaning, marking a transition from pre-linguistic vocalization to structured language.

5. Conclusion

The sound "MOM" did not appear by coincidence. It is the crystallization of a sequence of sound evolution, beginning from the instinctive roar of large felines "Maou", imitated by mothers as a protective warning signal for the group, and gradually becoming a sign of communication that is social, emotional, and sacred. In the wild jungle

environment, where life was constantly under threat, sound was the very first signal of survival.

When a beast roared, the mother would move her lips, producing sounds like "meo – quao – mao" to instruct silence, escape, or gathering the young. Children living in such an environment, growing up amidst warning sounds, developed an auditory memory that helped them understand: "The one who makes the 'Maou Maou' sound is the mother, the one who protects, maintains order, and saves us." Over time, that warning sound was transformed by affection:

"Maou Maou" became the way to refer to a strict mother.

"Ma Ma" was the affectionate call.

And finally, "Mom" became the word the mother used to refer to herself, using the very sound her child once used to call her.

Thus, "MOM" is not just a noun.

It is a bridge transforming survival instinct into linguistic symbol, wild alert into tender calling. It carries ecological memory and genetic reflex, deeply embedded in the DNA of human language. "MOM" is not just a word. It is the first echo of memory a sound learned from fire, from milk, from sternness and love. And therefore, it stands as one of the deepest origins of human language.

Do not rush to believe, nor to reject — Reflect, and consider it as a hypothesis.

Chapter 2: CRY

"Crying is not always the mark of the weak —
Sometimes, it is simply a sudden tide of emotion that no strength can hold back."

1. Introduction to the Sound "Cry"

1.1. The Origin of the Sound "Cry"

The sound “Cry” emerges as a natural expression of both humans and animals when experiencing intense emotions such as pain, fear, or a plea for help. It is a **primordial sound**, produced through the vibration of the vocal cords and the modulation of airflow within the oral cavity.

Acoustic Frequency Analysis of “Cry”

Based on acoustic analysis, “Cry” exhibits a distinct frequency profile:

- **F0 (Fundamental frequency):** ranges from 300Hz to 700Hz, depending on age and gender.
- **F1 (First formant):** related to the openness of the mouth, typically between 500Hz – 1000Hz.
- **F2 (Second formant):** reflects the position of the tongue, usually in the range of 1200Hz – 2500Hz.

The Phonetic Angle and Etymological Journey of “Cry”

The sound “cry” is not exclusive to modern English. It appears in various forms across multiple languages. According to etymological studies, “cry” is likely related to **natural sound imitations** of wailing or lamentation, such as *crier* in French or *weinen* in German — both expressing acts of vocalized distress, pain, or intense emotional outbursts [12].

Latin Origin – “Quiritare”

The English word **“Cry”** traces its roots to Old French *crier*, which in turn derives from the Latin term *quiritare* — meaning “to cry out publicly for help” or “to call upon the Quirites”, referring to Roman citizens in their civic role.

According to some linguistic sources, *quiritare* may be a variation of *quirritare*, which carried the meaning “to shriek like a pig” — a sharp, piercing, alarm-like sound associated with fear or distress [12]. Despite these references, the exact etymology of the term remains debated among scholars.

🇫🇷 **The Mediating Role of Old French**

The word *cry* entered the English language through Old French “crier”, first recorded in the 13th century. This form likely stems from Vulgar Latin *crītāre*, considered a derivative of *quiritare*.

This reflects the strong influence of Latin on the vocabulary of emotion and action in Old French, much of which transferred into English during the post-Norman period [12].

A Hypothetical Frankish Influence?

Some scholars have proposed that certain phonetic features of *crier* may have been shaped by contact with **Frankish** or other Germanic dialects spoken by the ruling elite in early medieval France. While such hypotheses remain **unconfirmed**, they point to the complex linguistic layering behind the modern word “cry”.

Alternative Origins: Proto-Germanic and PIE Roots?

Sources such as Word Sense have proposed that *crier* may also have been influenced by the Frankish word “kirtan”, itself derived from Proto-Germanic *krītaną*, and further back, from Proto-Indo-European *greyd* (“to cry out loud”) [35].

However, this hypothesis has not been strongly confirmed by major etymological authorities such as the Online Etymology Dictionary or Merriam-Webster, and is generally regarded as a supplementary possibility, framed within the broader context of post-Frankish linguistic interaction.

1.2. Understanding "Cry" and Its Sonic Profile

The term “Cry” is not merely a sound of emotion, it encompasses multiple layers of meaning, ranging from calls for help to the psychological release of stress and tension.

In terms of acoustics, the waveform of “cry” typically exhibits strong amplitude variation, with unstable patterns due to continuous shifts in intensity and pitch. This acoustic instability mirrors the emotional volatility and loss of control experienced by the one producing the cry.

2. The Evolution of the Sound "Cry"

2.1. F1 from F0 "Cry"

The word **"Cry"** does not exist in isolation. It has given rise to several derivatives and associated words through the natural evolution of language:

“Cry” → **“Crystal”**

A word evoking transparency and fragility, much like a teardrop. Just as tears glisten when touched by light, *crystal* can shine — but both can shatter if not handled with care. “Cry” and “Crystal” share the energy of honesty, purity, and inner reflection.

“Cry” → “Crime”

Though a crime is a wrongful act, it often leaves behind a cry — a perpetrator who acts, and a victim who suffers. On the phonetic level, this reflects the connection between pain and consequence, emotion and justice. One could say: “Crime is a distorted form of Cry — turned into action.”

“Cry” → “Crazy”

When emotions are suppressed, unheard, or left unresolved, crying is no longer enough to soothe the pain. From “Cry” to “Crazy” lies a warning: emotional neglect over time may erupt in mental instability. Sometimes, “crazy” is not madness, but a desperate cry for someone to notice the pain that once went unheard**.**

“Cry” → “Crisis”

A state of intense stress, where all emotions are pushed to the limit, and a “Cry” is often the inevitable outcome.

But looking in reverse we see that “cry” is also the root sound the first intuition that a “Crisis” is taking shape.

When the mind has yet to comprehend the chaos, the body has already burst into tears.

Therefore, “Crisis” can be considered a developmental form of “Cry” — when the cry is no longer heard, and silence accumulates into rupture.

“Cry” → “Creep”

A feeling of anxiety, discomfort, unease as if something wrong is lurking. This word contains the faint trembling tone of “Cry”, like the broken breathing of someone frightened, trying to stay quiet. “Cry” is not only the sound that bursts out, but also the

silent undercurrent that creates the sense of "Creep" an emotional flow seeping into the mind, making peace impossible. Thus, "Creep" is a "Cry" that has not yet broken into voice tears still held behind the eyelids.

"Cry" → "Cringe"

A recoil emotional or physical when faced with something that causes embarrassment, shame, or discomfort.

In the depth of the unconscious, "Cringe" often carries the urge to hide, to vanish, or... to cry. "Cry" here is the primal instinct, but because society restricts behaviors, it is compressed into a reaction of withdrawal — contraction. "Cringe" is "Cry" under censorship, but still carries the primitive echo of wounding within.

Summary:

There are two directions in the development of "Cry" and "Crime":

1. "Crime" → "Cry" (Sin gives birth to tears):

A wrongful act occurs — perhaps born of ignorance, anger, selfishness... And then, when facing the consequences — or awakening too late — they cry out of regret. This is the "Cry" that follows the action, the cry stained with remorse.

Examples:

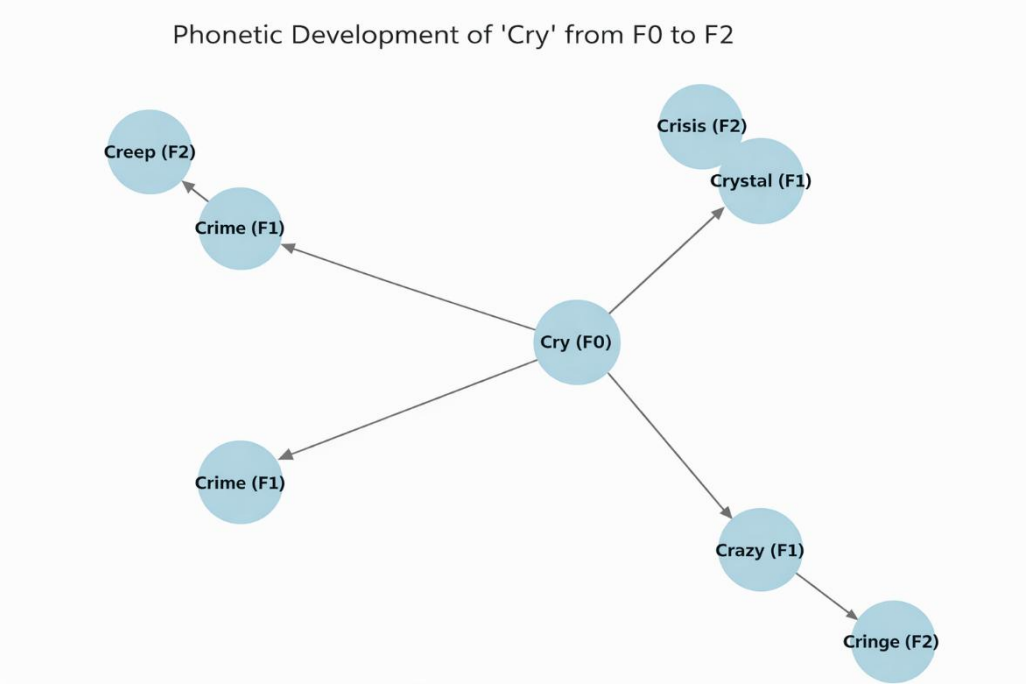
• A person wrongs their loved one, then cries silently every night. Someone who, for fame or fortune, abandons another — and "cries" only when that person is gone.

2. "Cry" → "Crazy" → "Crime" (Wounds give rise to chaos and wrongdoing):

A person is deeply wounded left without comfort, and cries in solitude. If that "Cry" goes unheard, it ferments into disorder (*"Crazy"*). And if no rescue comes, it may transform into harmful behavior (*"Crime"*).

Examples:

• A child abused and crying in hopelessness → grows up turning tears into rage.
• A person enduring years of silent injustice, who one day acts wrongly, just to make their voice heard.



3. "Cry" in Other Languages with Similar Phonetic Forms

3.1. "Cry" – A Primordial Human Sound

"Cry" can be considered one of the most primordial sounds ever produced by humans. From the very moment a child is born, the first sound is often a cry, requiring no learning, no imitation, it is simply the instinct of life echoing into the wind [40].

What's remarkable is this: "Cry" is among the rare words that preserve a nearly complete mimicry of the actual sound. While many words for crying in other languages are more symbolic or semantic, "cry" remains close to the sob, the scream, the burst that a newborn releases upon first touching the air.

If we compare:

- German: *Weinen*
- Spanish: *Llorar*

Both carry cultural or descriptive meanings, but do not directly imitate the raw sound as “cry” does.

This makes “cry” a linguistic sound that is not only expressive, but also retains the primitive, mimetic root of early human vocalization.

3.2. *Weinen* and the Preservation of Vowels in German

Primitive crying sounds often involve the vowels “a” and “e” these are open vowels, the easiest to release when a person cries.

This reflects a universal biological trait: when the throat is fully opened under intense emotion, the body tends to emit resonant sounds with large vocal openness, and these are exactly the *“a... e...”* the sounds of primal life [41].

The word Weinen in German still retains the vowel “e” at the beginning of the syllable. This may be seen as a trace of phonetic preservation of primal vocalization within the evolution of Germanic languages, where crying still reflects the original infantile sound structure.

By contrast, the word “cry” in English has undergone phonological modification to align with the specific phonetic system of the Anglo–French language family. The added consonant cluster “cr–” carries a tone of intensity, while the elongated vowel “y” at the end suggests resonance, but it no longer preserves the open primal vowels like “a” or “e”.

This transformation may have been influenced by Old French *crier* and Latin *quiritare*, both of which underwent greater grammatical and semantic abstraction [12].

3.3. Divergences Among Language Branches

Although English and German both belong to the **Germanic branch**, their differing histories of linguistic contact have led to distinct developments:

English was heavily influenced by French and Latin, which led to the adoption of the word “Cry” instead of an older native Germanic root.

German preserved the word Weinen, reflecting a stronger retention of primitive phonetic elements.

This raises the question of whether other Indo-European languages may have once had a shared mimetic root resembling "Cry", but later diverged and adapted according to their own phonological structures.

3.6. Observations in Phonetics and Psychology

Two developmental chains arise from "Cry" — yet both trace back to a **philosophical root sound**:

Emotive / expressive chain: • "Cry" → "Crystal" → "Cringe" → "Creep" These are sounds that depict fragile emotional states, trembling, recoiling, shrinking like a sob caught in the throat.

Behavioral / social consequence chain:

• "Cry" → "Crisis" → "Crazy" → "Crime" This is the journey from unhealed wounds, to mental disruption, to acts that cross the line.

Yet both chains share a common denominator: They were created not merely by speakers, but by masters of hearing, who could perceive sound with the soul.

None other than the ancient sages, those who:

• Could hear the cry without needing to see the tears.

• Could sense the madness, just by hearing a broken breath.

• And who named pain, using sounds that truly carried life.

Therefore: These sounds could not have been invented by common folk, but must have originated from phonetic cosmologists, ancient "listeners", those who not only named the sound — but gave meaning to the soul.

3.7. Words Resembling "Cry" in Other Languages [40, 42, 43]

• **French:** *Crier* (to shout, to cry out loud)

• **German:** *Weinen* (to cry)

• **Spanish:** *Llorar* (to cry)

• **Japanese:** 泣く (*Naku*) (to cry)

Despite differences in spelling, these words share a common root of emotion and the act of crying.

4. Discussion

The emergence of vocal expression at birth provides a critical point of departure for examining the origins of language. In the earliest moments of life, the human infant produces a cry that precedes any learned linguistic structure. This sound is neither taught nor symbolically encoded; rather, it arises spontaneously as an immediate physiological and behavioral response. From a biological standpoint, such vocalization functions as a survival mechanism, ensuring attention and care. However, to interpret it solely in physiological terms would be reductive. The newborn cry also operates within a broader ecological and social context, acting as an acoustic signal that establishes the first relational link between the individual and its environment.

Within this framework, crying can be understood as a foundational communicative act that integrates instinct, perception, and interaction. It conveys urgency without semantic mediation, expressing states such as distress, need, or discomfort in a form that is universally interpretable within a given ecological system. The phonetic patterns commonly transcribed as "oa oe" in Vietnamese exemplify this stage: they represent raw, unstructured vocal output, yet carry sufficient acoustic intensity and variability to trigger consistent responses from caregivers. At this level, sound functions not as language in the conventional sense, but as pre-linguistic communication—an embodied signal system grounded in affect and immediacy.

As cognitive and social development progresses, this initial vocal behavior undergoes transformation. The act of "crying" in older children begins to incorporate elements of memory, learned response, and social modulation. Unlike the neonatal cry, which is closely tied to immediate physiological states, later forms of crying may reflect more complex internal processes, including emotional regulation, frustration, or attempts to communicate experiences that cannot yet be fully articulated in words. In this sense, the term "cry" represents not a single fixed phenomenon, but a continuum ranging from instinctive vocalization to socially mediated expression.

Importantly, crying is not exclusive to humans. Comparable vocal signals are observed across a wide range of species, suggesting that such acoustic expressions are deeply rooted in

the evolutionary history of communication. For example, primates such as langurs emit high-frequency distress calls when separated from offspring; elephants produce low-frequency rumbles in response to loss or threat; marine mammals, including seal pups, generate repetitive vocalizations to maintain contact with their mothers. Despite differences in acoustic structure, these signals share functional similarities: they encode states of vulnerability, seek response from conspecifics, and reinforce social bonds.

This cross-species convergence indicates that crying-like vocalizations constitute a fundamental layer of communication that predates the emergence of structured language. From an ecolinguistic perspective, "cry" may therefore be interpreted as a proto-phonetic form—an early acoustic template through which living organisms externalize internal states and engage with their environment. Rather than belonging to a specific language, it represents a shared communicative capacity embedded within the broader system of life.

Accordingly, "cry" can be conceptualized as a form of pre-linguistic expression that underlies and precedes the development of symbolic language. It illustrates how sound, before acquiring lexical meaning, functions as a direct interface between organism and environment. In this sense, the study of crying provides insight into the transitional space between biological signaling and linguistic structure, supporting the view that language evolves through the gradual formalization of pre-existing acoustic behaviors.

5. Conclusion

"Cry" is not merely the sound of first breath, nor is it limited to the cries of children. It is the echo that lingers throughout a lifetime a wave of emotion that needs no words, yet everyone has heard it from deep within.

There are cries that make no sound, no longer burst out like the *"wa-oe"* of an infant but they hurt, they smolder, and they are more honest than any word.

They are the cries of grown children. The ones who know how to comfort others, but cannot comfort themselves. The ones who endure so well, yet sometimes collapse, quietly, behind a closed door. Because life is bitter. Because dreams melt halfway like an ice cream stick in the sun. Because love goes unanswered. Because a single question, *"Are you okay?"*, never arrives when it's most needed.

And so, they "cry" silently, then aloud. There's no one left to pick them up like in the old days. No mother's chest to bury their face and weep into. But still, they cry.

Because at the core of all wounds, we return to our original form a creature who cries not to drown in silence.

"Cry" is not weakness it is a signal that emotion is not frozen, that the soul is not forgotten.

Each tear falls as a statement: Life is too salty right now and may be, we need some sweetness. It's not always a plea to be heard. Sometimes, it's just a tremble. But who knows the universe may respond to that cry: A hand, A glance, A door that opens. And someone who says: "I heard you."

"These words, these sounds *Crisis*, *Crazy*, *Crime*... — were not born of whim. They were crystallized from pains too vast to be soothed. Then the wise elders, ancient minds, those who lived and understood human sorrow, they sifted, honed, and passed it down. They taught these meanings to the generations."

A little wandering at the end of the chapter:

Could *Dry* carry a trace of the soul of *Cry*?

When we cry until no tears are left does *Cry* become *Dry*? If a farmer sees his land *Dry*, might he *Cry*?

And if so could the pain of drought be a silent call for rain from the sky?

CHAPTER 3: CALL

From the Call of Birds to the Pot of Corn Born from Cultivation

1. Introduction to the Sound "CALL"

Are you ready to drift down the river of memory?

"Cold wind whistled through the cracks in stone, sneaking into every crevice of the night. Snow fell gently like pale white ashes, covering the stone roofs and the damp, dry grass below. Beside the flickering fire, a few shadowed figures huddled in furs, hands stretched toward the flame — but no one dared speak a word, for speaking might make the night colder."

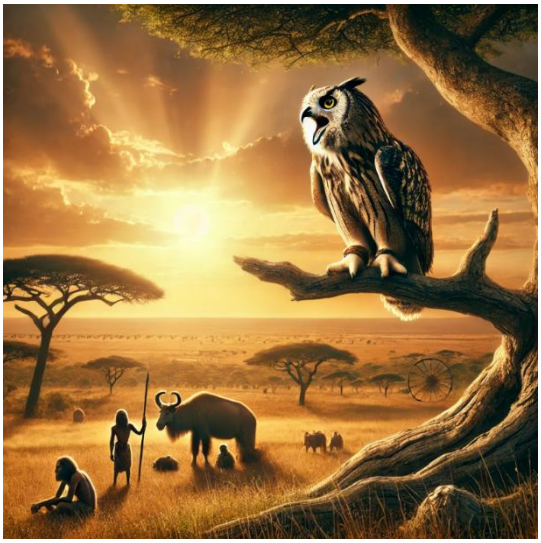
Then suddenly, from afar... a sound echoed through the wild forest:

"Call... call..."

A bird's cry rang out — dry, sharp, and piercing, cutting through the cold wind, resonating like a warning... or a call that would never be answered.

One person looked up. Listened. Then again: "Caww... caw..."

1.1. The Origin of the Sound "CALL"



The word "Call" originates from natural sounds, particularly the cries of predatory birds such as owls and crows [44]. These birds use calling to communicate with others of their kind — seeking mates, gathering during migration [45], warning of danger [46], and calling their young [47]. For humans, the act of calling across distances may have originated by imitating the sounds of such birds [48].

Supporting evidence for this hypothesis:

In Vietnam, owls make the sound "Cú, Cú", which closely resembles "Call" [49].

Crows cry out "Caw, Caw", which may have led directly to "Call" [50].

Waterhens (gà nước) also emit a sound similar to "Call" when searching for their chicks [51].

In summary, "Call" is likely a true F0, originating from the phonetic transcription of animal cries [52].

1.2. Introduction to "Call" and Its Sound

Natural origins of the sound "Call":

Owl: Emits calling sounds while hunting, which may resemble "Call" [53].

Crow: The cry "Caw, Caw" is acoustically similar to "Call", used for communication and warning of danger [54].

Waterhen: When separated from its chicks, it emits a "Call"-like sound to find them [55].

Humans may have imitated these animal sounds to create the word "Call" for use in communication [56].

2. The Development of the Sound "CALL"

2.1. F1 from F0 "CALL"

The word "Call" does not exist in isolation — it has given rise to various related forms and derivatives in the evolution of language:

Calling → The act of calling; the gerund form of "Call".

Caller → The person who calls.

Recall → To call again, or to remember something.

Hall → A hall, a place where people are "called" to gather.

Gall → Possibly related via phonetic shift, meaning boldness or audacity [34].

Caught → The act of capture, originating from the idea of calling to hunt prey [57, 58].

The developmental branches of "Call" may extend in various directions, reflecting how language transforms over time [58].

2.2. F2 from F1 "CALL"

From the F1 derivatives, language continues to generate further F2 variants:

Caught → Catch → The act of capturing, possibly originating from the owl's call during hunting.

Catch → Cat → The cat is a predator of mice (Macaulay, 2005), and the word "Catch" evolved into "Cat".

Cause → Curse → If a call leads to consequence, it becomes either a Cause or a Curse [60].

Call → Hall → Hell → A hall is a place where people are called to gather, and in some belief systems, "Hell" is imagined as a place where souls are called to [61].

Thus, "Call" extends beyond the act of calling — it branches into meanings involving capture, causality, and even religious or mythological traditions.

3. "Call" in Other Languages with Similar Phonetic Forms

The word "Call" appears in similar phonetic forms across many languages:

✅ German: Kallen (to call out loud, to shout) [62]

✅ Old Norse: Kalla (to name, to summon) [35, 63, 64]

✅ Old Icelandic: Kalla (similar to "Call") [35, 62, 64]

✅ Latin: Calare (to call, to command) [35, 64]

✅ Greek: Kaleo (καλέω) (to call, to name) [35, 62]

The presence of such similar forms in multiple languages suggests that "Call" is an ancient word, with high universality [62, 64, 65].

Development of the Word “Call” Across Generations of Language

F1: Words directly derived from “Call”

Cap → Originates from capere in Latin, meaning “to seize, to grasp”, connected to the act of calling to draw attention.

“Call” is also the name of a bird species, possibly derived from the owl (OWL) we know today.

Because this species is extremely skillful at catching mice or prey, ancient people used this sound to represent the act of capturing.

The action “Catch” and the word “Cap” actually come from the same original sound.

To catch prey did not always mean to kill it immediately — ancient observers saw owls swoop down and grab a mouse, flying off while the mouse was still alive.

Therefore, the word “Catch” differs in nuance from “Hurt” in the context of hunting [62, 65].

🦉 Catch → To seize something after it has been called or summoned [62, 65].

🦉 Cause → A call can lead to a cause and its resulting effect.

“Cause” carries the sound of “Call” because only when there is a call can there be a response — thus, Cause began to be used when ancient humans developed higher philosophical awareness [62, 65].

🦉 Cold → In the cold, people often call out to each other for warmth or cry out due to the sensation of chill. It was also observed that the Snowy Owl, or Owl, produces sounds very similar to this word. As snowy owls are highly cold-resistant, the transition “Call” → “Cold” became symbolic [66].

F2: Words Expanded from F1

🦉 Corn → Ancient humans observed birds to determine which seeds were edible and where they grew [67].

For example, when they heard crows calling frequently in an area, they knew there must be food, because the birds were calling their kind to gather. Later, as people began cultivating corn and maize, they had to remain vigilant. During harvest time, when grains ripened,

flocks of crows would call more often, signaling it was time to collect and store the seeds in caves.

If they delayed, the birds would eat everything.

Thus, “Call” → “Corn”. Though corn itself makes no sound, where there is corn, birds “call” abundantly.

🦉 Cook → To eat dried corn, people had to boil it with water [68].

Therefore: “Corn” → “Cook”.

🦉 Core → The food supply, such as corn, had to be stored in the center of the cave so everyone could guard it — especially at night, to prevent rats from stealing it. Thus, Corn became Core [69].

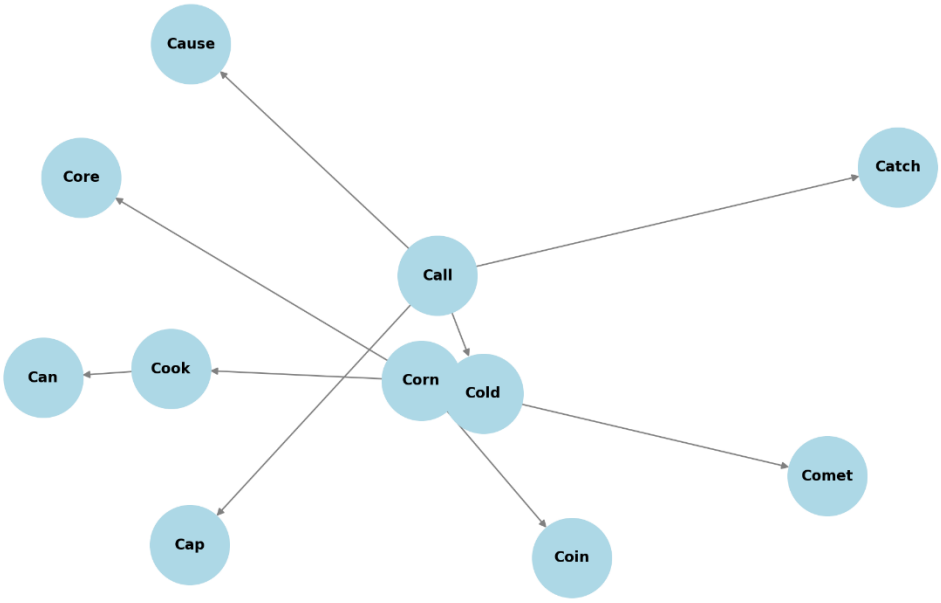
🦉 Comet → In ancient mythology, comets were often seen as signals “called down from the sky”. Comets also symbolized misfortune — just as flocks of crows in the sky were seen as signs of crop failure.

When corn failed → it became Comet (Sagan, 1985).

🦉 Can → The meaning of “being able to” may originate from the ability to respond to a call. “Can” may also derive from the sound “Cook” — since few people in ancient times knew how to cook well. If they overcooked or mismeasured the water, the corn porridge would be ruined [71].
Thus: Cook → Can.

🦉 Coin → In early trade, coins could be called or sounded aloud during exchange [72]. “Corn” was vital for tribal food security — it could be stored for times of scarcity, when hunting failed. Later, corn became a medium of exchange among tribes due to its value.

Hence: Corn → Coin.



F3 from F2 of "CALL"

"Caught → Catch → Cat → Cater" (To care for, to provide food)

"Catch" means to seize, which evolved into "Cat" because cats are skilled hunters of mice [73].

"Cater" means to serve — derived from humans observing how cats "hunt" to secure their food supply.

"Cause → Curse → Caution" (Warning, prudence) [74]. When a Cause may lead to something bad, it becomes a Curse. To avoid curses or harmful consequences, humans learned to exercise Caution [58].

"Caution" may also be linked to how humans used animal calls as warning signals in ancient times.

"Call → Hall → Hell → Hallow" (Sacred, sanctify) [75].

A Hall is a place where people are summoned. Hell was imagined as a place where souls are called to. Hallow means sacred — linked to ancient rituals where people believed they could "call" upon deities or ancestors to sacred spaces.

“Corn → Cook → Cauldron” (A large pot for cooking, also linked to magic) [76] When humans learned to cook corn, they used the word Cook to describe the preparation. A large pot was used for cooking, and from this came Cauldron, a big kettle also associated with witches and brewing in folklore.

“Core → Corporation” (Organization, company) [77].

“Core” originally referred to the central food storage in a cave. As humans began organizing tribes and sharing resources, the idea of a group with a central “core” evolved into “Corporation”, a large organization with a defined management structure.

“Comet → Commit” (To pledge, to dedicate) [78].

A “Comet” is a celestial body that appears periodically in the sky, leading ancient people to believe in omens and signs. “Commit” derives from the concept of dedicating oneself to something consistent and cyclic — like a comet that always returns on schedule.

“Can → Candidate” (One who is able, a contender) [79].

“Can” expresses ability, which led to “Candidate”, someone deemed capable and eligible to be chosen. Candidates had to demonstrate they could meet a challenge, much like how ancient humans had to prove their hunting or leadership skills before their tribe.

“Coin → Count” (To calculate, to enumerate) [80].

“Coin” came from “Corn”, a valuable form of resource. As economies developed, people began to “Count” (enumerate) their assets — leading to the emergence of monetary systems.

4. Discussion

The concept of “call” can be re-examined within an ecological and evolutionary framework as a fundamental mode of acoustic signaling rather than a purely human linguistic construct. Across a wide range of species, vocalizations function as primary mechanisms for coordinating behavior, maintaining social bonds, and responding to

environmental stimuli. Birds (e.g., owls, crows), mammals (including primates and cetaceans), and other taxa produce distinct call types serving functions such as mate attraction, group cohesion, offspring localization, and alarm signaling. These observations indicate that "calling" constitutes a cross-species communicative strategy grounded in shared biological needs rather than species-specific language systems.

From this perspective, the human word "call" may be interpreted as a later lexical abstraction of a much older acoustic behavior. Prior to the emergence of structured language, early humans likely relied on patterned vocal signals similar in function—if not identical in form—to those observed in other animals. In such contexts, sound operated as an immediate interface between organism and environment, enabling rapid transmission of information without the mediation of symbolic grammar. This aligns with bioacoustic and evolutionary linguistic theories suggesting that language emerged through the gradual formalization of pre-existing signaling systems.

Within the proposed F0 framework, "call" can be considered a candidate for a foundational sound category associated with signal emission and response. Its defining characteristic is not a specific phonetic shape, but a functional role: the initiation of interaction through directed sound. This role persists in modern language, where "call" retains meanings related to summoning, signaling, or initiating contact. Derivative forms such as "recall" (retrieval of information), "call" (summons), and extended semantic developments in institutional or causal domains illustrate how an initial communicative function can expand into abstract cognitive and social meanings. However, these semantic extensions are better interpreted as secondary developments grounded in a primary communicative substrate, rather than as outcomes of direct phonetic descent from a single root.

Importantly, the universality of calling behavior does not imply the existence of a single ancestral lexical form shared across all languages. Instead, it suggests that similar communicative pressures—such as the need to attract attention or coordinate action—recurrently give rise to analogous sound patterns and semantic structures. In this sense, "call" represents not a universal proto-word, but a recurrent functional category in the evolution of communication systems.

This interpretation raises several directions for further inquiry. First, to what extent can cross-linguistic patterns of words related to signaling and summoning be traced to common

phonetic tendencies associated with attention-capturing sounds? Second, how do non-human vocal systems inform our understanding of the transition from indexical signals (directly tied to context) to symbolic language (abstract and combinatorial)? Finally, can modern linguistic analysis, combined with bioacoustic data, reconstruct aspects of these early communicative systems with sufficient rigor to test hypotheses about F0-type sound categories?

In summary, "call" can be understood as a linguistic reflection of a deeper biological and ecological phenomenon: the use of sound to initiate and sustain interaction. Its persistence across semantic domains underscores the continuity between pre-linguistic signaling and fully developed language, supporting the view that human speech evolved through the progressive abstraction of shared communicative behaviors embedded in the living world.

5. Conclusion

The word "Call" may be a primordial F0, originating from natural calling sounds, especially those of predatory birds such as owls and crows.

From a simple act like "Call" (to summon), language has evolved into a wide array of words describing communication, signals, warnings, finance, and social organization. This reveals how language reflects the evolution of human thought, from basic needs (calling one another) to more complex concepts like monetary systems, societal structures, and belief systems.

"Call" has expanded beyond the act of calling itself to include capture (Catch), causality (Cause), and more.

One of the most striking findings is the development chain: "Call" → "Caught" → "Catch" → "Cat", showing how words used to describe hunting behavior eventually evolved to name the animal itself (the cat).

The presence of the word "Call" or its phonetic relatives in many different languages proves that it is an ancient word, foundational to the development of the world's language systems.

APPENDIX – CALL

Comparative Note: Chapter CALL

– The Sound of Connection

Etymological Origins from Traditional Linguistics

The word "Call" appears in Old English as ceallian, possibly derived from Proto-Germanic kalzōną, meaning to summon or to call out.

Related languages:

• German: Kallen (to call, to shout)

• Dutch: Kallen (to speak loudly)

• Old Norse: Kalla (to call, to name)

• Latin: Calare (to summon, to gather)

According to traditional linguists, "Call" likely originated from the human social act of calling to one another. However, they have not clearly explained why this sound appears across multiple unrelated languages, nor why it connects to such a diverse range of concepts.

Perspective from The Primordial Echo

The true origin of the word "Call" may come from bird sounds!

• Owls hoot at night to mark territory.

• Eagles call to gather their kind during hunts.

• Social birds like crows use the sound "caw caw" to signal danger or send messages.

🔹 Before humans developed language, they learned from how animals called to each other.

The cry of birds evolved into the human sound "Call" — to summon one's kind!

📌 Connections to words developed from "CALL"

✅ Cap 🧢 → The act of "calling" draws attention → linked to Capere (to seize).
✅ Catch 👐 → To catch someone after calling out to them.

✅ Cause 🔁 → A call may lead to cause and consequence.

✅ Cold ❄️ → In the cold, people call to one another seeking warmth.

✅ Corn 🌽 → The calls of birds signal harvest time, guiding humans to locate corn or maize.

Thus, the word "Call" does not merely mean "to summon", it serves as a foundation for how humans came to perceive the natural world.

Perspective	Traditional Etymology	The Primordial Echo
Origin	Proto-Germanic kalzōną	Bird calls in nature
Connection to "CATCH" 👐	No explanation	"Call" comes first, "Catch" follows (capturing after calling)
Connection to "CAUSE" 🔁	No explanation	"Call" → Triggers a reaction (calling leads to action)
Connection to "CORN" 🌽	No explanation	Birds call each other to where corn grows → humans imitate

📌 **Remarks:**

Traditional etymology states that "Call" is an ancient word, but does not clearly explain why it has such a distinct sound.

The Primordial Echo reveals how humans learned language from the natural world, especially from animals.

CHAPTER 4: BREAK

From Primitive Weapons to Bread

"Beneath the scent of decay, dry grass, sweat, and the breath of wild beasts, the ancestors of humankind learned to live amidst death. They never had, and never will, take a step back."

1. Introduction to the Sound “Break”

Are you ready to drift into the realm of memory?

The ancient savanna, dusk fell slowly under a honey-gold sun, but the heat hung heavy like a kiln. The wind swept across the cracked earth, carrying fi1ne dust in long serpent-like ribbons. Dry grass tufts swayed wearily, bending low and springing back under a soft but relentless wind. In the distance, the sun hung round and red like a glowing ember, suspended above the horizon.

Across this vast and endless land, the scent of rotting wood, dry grass, wild dung, decaying flesh, and wildflowers blended into one... mixed with the scorched musk of a great cat. A small band of early humans moved in silence, alert and watchful. Dressed in rough animal hides, their sun-browned skin and sinewy frames were carved like mountain stone. Beneath their feet, lion claw marks scraped the earth, still fresh. The scent of blood lingered. A kill had just occurred here.

An elder stood atop a small rise, his gaze sweeping across the blood-tinged plain, his eyes spoke no words, but a single furrow of his brow told the group everything: "Something is watching us."

Not far behind, a pack of hyenas trailed them, sniffing the air for blood. They would scavenge the remains left by the lions. Their eerie giggles hinted at an approaching reward. On a low rock, a leopard lay still, blinking slowly, but its eyes were not prey’s; they were the eyes of a patient hunter.

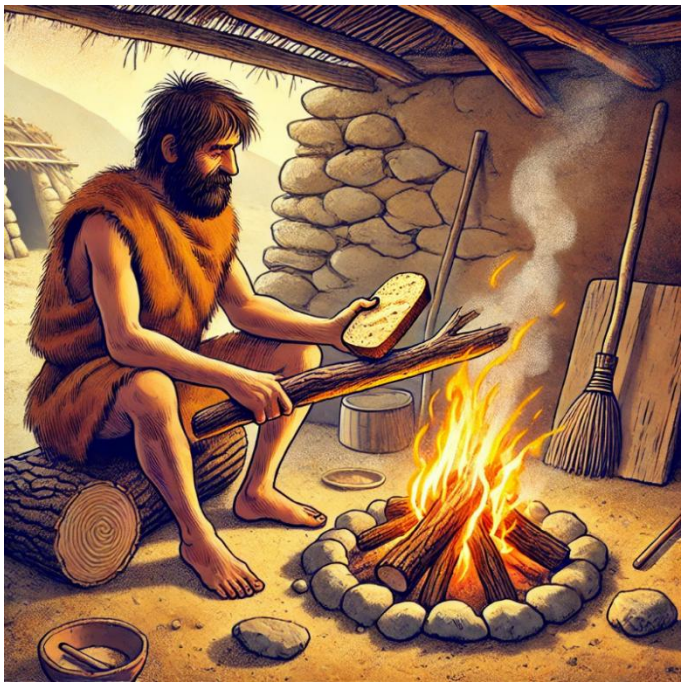
While a few stood guard, the others knelt among low bushes. They were breaking long branches into handheld shafts. With bare hands and a few sharp-edged stones, they pulled, twisted, and snapped. Then, using stone axes, they sharpened the tips. Wood chips scattered like brittle flakes; the whetstone hissed — "shhk shhk" — slicing through air thick with sweat and dry dust.

1.1. Why Did “Break” Emerge?

"Break" is one of the natural sounds that prehistoric humans may have encountered very early. When a branch snapped, a rock shattered, or a bone fractured, each produced a distinct sound associated with rupture and fragmentation. These sounds likely formed the root of the word “Break.”

Hypothesis:

The sound of "Break" emerged from natural phenomena:



- **A snapping branch** → The sharp "crack" or "snap" when it splits.
- **A stone being smashed** → The loud "clash" or "crash" as it breaks into pieces.
- **A bone fracture** → The brittle "crunch" or "snap" upon impact or trauma.
- **Bread being torn** → A crisp "snap" or "crack," leading to the phrase *"break bread"*, symbolizing the act of sharing a meal.
- **Breakfast** → Derived from *"break the fast"*, meaning the meal that ends the overnight fast — signifying interruption and renewal.

Summary:

"Break" does not only describe a physical action but also holds cultural and social significance, especially in the phrase *"break bread."*

The word carries connotations of abrupt change, interruption, or transition.

Below is a summary of the phonetic development of the word "break" from its origin to the modern form, divided by major sound shifts:

a. Origin (Proto-Indo-European, c. 4000–2500 BCE):

Root word: *bhreg-* (Watkins, 2011)

Reconstructed pronunciation: /ˈbʰreg/

Meaning: "to break" or "to separate"

Features: Initial *bh* (aspirated voiced consonant), vowel *e*, and voiced plosive *g*

b. First Sound Shift (Proto-Germanic, c. 500 BCE – 200 CE**):**

Form: brekaną (Ringe, 2006)

Pronunciation: /ˈbrekan/

Changes:

▪ bh → b (loss of aspiration), g → k (voiced to voiceless stop, per Grimm's Law); Addition of the verb suffix "-aną"; **Meaning:** "to break"

c. Second Sound Shift (Old English, c. 450–1150 CE):

Form: *brecan* (Harper, 2006)

Pronunciation: /ˈbrɛkan/ or /ˈbrekan/

Changes: Retained *b* and *k*

Vowel *e* fluctuated between /e/ and /ɛ/ depending on dialect; Dropped the "-aną" suffix, simplifying to a basic verb; **Meaning:** "to break, to fracture"

d. Third Sound Shift (Middle English, c. 1150–1500 CE):

Forms: *breken* or *breke* (Barber, 2000)

Pronunciation: /ˈbrɛːkə/ or /ˈbreːk/

Changes: Final /k/ sound weakened or dropped in some forms

Vowel *e* lengthened to /ɛː/ or /eː*, anticipating the Great Vowel Shift

Meaning: "to break," with expanding metaphorical usage

e. Fourth Sound Shift (Early Modern English, c. 1500–1700 CE):

Form: *break* (Jespersen, 1912)

Pronunciation: /breɪk/

Changes: Vowel /ɛː/ or /eː/ → /eɪ/ due to the Great Vowel Shift

Spelling standardized as *break* (even though "ea" reflects older vowel pronunciation)

Meaning: "to break," "to pause," "to violate" — broader semantic range

f. Modern Form (1700–present):

Form: *break*

Pronunciation: /breɪk/

Phonetic features: *b* (voiced plosive) ▪ *ea* (diphthong /eɪ/) ▪ *k* (voiceless plosive)

Meaning: Diverse — "to fracture," "to rest," "to collapse," "to breach," etc.

Flow Summary: /ˈbʰreg/ → /ˈbrekan/ → /ˈbrɛkan/ → /ˈbrɛːkə/ → /breɪk/

From the aspirated breath of *bhreg-* through consonant hardening (*g* → *k*), vowel shifts (*e* → /ɛː/ → /eɪ/), and simplification of structure — the word *break* has evolved into the versatile term we know today.

1.2. "Break" and the Culture of Sharing Meals

The phrase **"break bread"** is more than a simple physical act — it carries deep cultural and symbolic meaning:

In Christianity: Jesus *broke bread* during the Last Supper, creating a sacred symbol of sharing and communion (86).

In everyday life (86, 87): *To break bread with someone* means to share a meal and establish a good relationship (88, 89). The act of breaking bread symbolizes generosity, hospitality, and friendship (89).

Breakfast — literally "break the fast" — marks the end of the overnight fast and the beginning of a new day (62).

Clarification of "Fast" in "Breakfast":

• The word *fast* here does **not** mean "quick," but comes from Old English *fæstan*, meaning "to abstain from eating."

• *To break the fast* means to end a period of fasting (usually overnight) and begin a new meal.

• Thus, *breakfast* is not "eating fast," but rather **the first meal that ends the fast.**

This shows that "Break" is not only about rupture, but also about human connection and new beginnings (61).

2. Evolution of the Sound "Break"

2.1. F1 Words Derived from F0 "Break" (90)

The root word **"Break"** evolved into various related terms with extended meanings:

💔 **"Break" → "Branch"**

A branch itself is silent. But when it snaps, it produces a distinct sound — and thus, the *branch* was named after the *sound it makes when broken*, albeit with a slight phonetic transformation.
This reflects the **law of phonetic naming**, where humans assign names based on the sound events associated with the object — a principle that appears across many languages.

💔 **"Break" → "Breach".**

When a gap or crack forms suddenly, a wall collapsing, a wooden plank splitting, or a tire bursting through a barrier, it creates the sharp sound of **break**. The **gap** or **hole** itself is silent, it's only a visual result, but the **moment of its creation** echoed with the sound *"break."* Hence, the word "*breach*" captures that residual trace of violence, an echo turned into meaning.

💔 **"Break" → "Brash"**

"Brash" means bold, hasty, or reckless, but its roots lie not only in behavior, but in imagery and sound.

An action must be strong, quick, and crude enough to produce the sound of breaking, like a dry twig snapped under force.

Imagine: you're walking, a dog barks incessantly behind you. In frustration, you reach down and snap a branch — *crack!* The sound erupts like a miniature thunderclap in tense air. The dog falls silent, turns, and runs — not because of the stick, but because the **sound of "Break"** carried with it a message: power, threat, retribution.

This is the essence of "Brash": a decisive, unfiltered act, raw and immediate. It is the sound of anger unmediated by thought, like a branch breaking that reshapes the world around it without touching anything.

💔 **"Break" → "Brick"**

A brick is not defined by its hardness. It is the echo of something hard that once shattered.

We do not name "brick" by its shape, color, or purpose, we name it by the **sound** it makes when it hits the ground and bursts into shards.

Break is the moment when material meets its limit, and speaks its final word: *"crack-snap-break."* That memory is preserved in the word *"Brick"*. Not because it endures, but because it once broke. A brick is the lesson of limits passed down from our ancestors: Though forged in fire, though held in human hands to build shelters, it always carries a silent truth, **it can break**. And when it does, that is when it truly earns its name.

"Brick" is "Break" in solid form, a frozen shatter given shape.

💔 **"Break" → "Brake"**

If *Break* is the sound of rupture, then *Brake* is the **sound of resistance**, a desperate attempt to **prevent** that rupture.

But why does restraint have a sound?

Because to make a "Brake" audible, the halting force must be **strong enough** it must scrape, shriek, pull back with tension.

Picture this: A freight train barreling forward, suddenly forced to stop. A truck speeding up, then meeting a barrier.

The sound of "Brake" is the straining between motion and stillness.

And if that strain is **not enough,** then a greater "Break" will follow.

So *Brake* is not peace, it is the trembling edge before collapse. The sound of **collision postponed.**

It is not safety, but the cry of saving what might still be whole.

"To prevent something terrible from happening, a stronger force must intervene, and that is the embodiment of "Brake."

💔 **"Break" → "Crack"**

Crack is the first physical sound emitted when the internal structure of an object begins to fail.

It signifies that an applied force has exceeded the local threshold of endurance, creating a small fracture.

If the pressure continues and isn't released, that *crack* will widen, leading to *break*: total failure.

Thus, *Crack* is an **F0 sound** within the *Break* family, a small sound for a small fracture, a larger sound for a wider rupture, and ultimately, a full shatter at the breaking point.

"Crack" is the moment when matter first whispers its death, signaling an irreversible collapse.

💔 **"Break" → "Crash"**

Why do we describe accidents with the word *Crash*?

In Vietnamese, people often use the word *"rầm"* to represent a loud, sudden impact, something jarring, unexpected, and violent. In truth, when an accident happens, it produces a **complex blend of sounds** depending on materials, objects involved, and the surrounding environment. Yet one thing is always true:

It must be loud, jarring, and impactful enough to etch itself into memory.

In the phonetic lineage of *Break*, we encounter *Crack*, a crisp, dry, contained fracture. But when the collision exceeds all thresholds, layering multiple sound sources simultaneously, we no longer hear *Crack*, but *Crash*: A chaotic, splintered blast, louder in both volume and emotion.

Today, *Crash* has evolved beyond physical collisions.

It refers to: a computer system failing, a financial market collapsing, a plane going down, a relationship imploding unexpectedly.

Many of these "crashes" produce **no actual sound**. Yet people still call them that — because in our **collective subconscious**, **Crash** is the ultimate **sonic symbol** of **irreversible breakdown**.

💔 **"Break" → "Bread"**

How strange it is that *"Break"*, a sound of rupture and separation, is the root of *"Bread"*, the very thing that nourishes human life, a symbol of connection and sharing.

This transformation is not merely a phonetic evolution, it is the journey of a **symbol**, from fragmentation to **nurture**.

Since ancient times, the act of *"breaking bread"* has existed as a sacred ritual in many cultures:
Jews break bread on the Sabbath. Christians break bread during the Eucharist. And even around the humble fire of a Vietnamese kitchen, people still tear rice crackers and share them, naturally, meaningfully.

In those moments, *"Break"* is no longer an image of collapse, but of **offering**.

To break bread is to share life.

And perhaps that is how *"Bread"* was born: what is **broken and given**, becomes what is **named and remembered**.

A loaf of bread, while whole, is not yet food. Only when **broken**, **shared**, and **given** does it truly enter human life. To break bread is to **invite**, to **open**, to **exist together**.

Thus, *"Bread"* is not just physical matter. It is a **softened symbol**, forged from "Break", tempered by fire, kinship, time, and the hunger to be loved.

Within the sound of shattering, there is not always loss. Sometimes, *"Break"* is the birth of something sacred.

💔 **"Break" → "Breakfast"**

Breakfast literally means *"break the fast"*, the act of ending the night's abstinence, a disruption that **marks a new beginning**. (91)

📌 **Observation:**

All F1 words derived from "Break" carry the core meanings of rupture, fracture, disruption, or sudden change (71).

Some words — like *"Brake"* — have evolved over time, shifting from the idea of "breaking" to **slowing down**.

2.2. F2 Words Derived from F1 "Break"

📢 Words at the F1 level continue to expand into F2 forms with **narrower or more abstract meanings** (65).

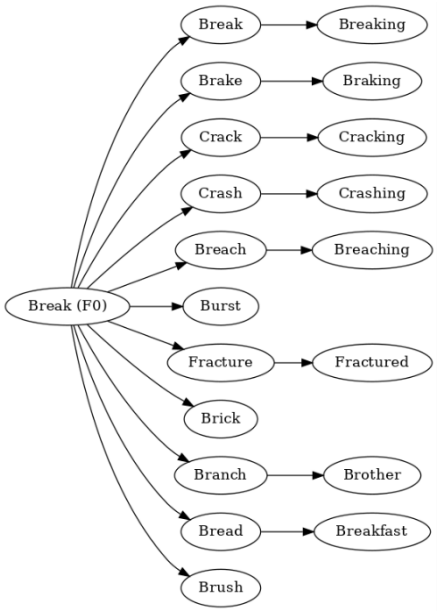
💔 **“Break” → “Branch” → “Brother”**

Emerging from the image of **branches** (Branch) stemming from the same tree trunk, this symbolizes siblings who share the same origin, the same parents. *“Brother”* thus carries both a literal and symbolic sense of kinship rooted in shared roots.

💔 **“Break” → “Crack” → “Cracking”**

The act of creating a split — or figuratively, solving a problem swiftly.

Example: *“cracking the code”* — where the sound metaphor implies sudden insight or penetration.



💔 **“Break” → “Brake” → “Braking”**

The process of **slowing down**, especially in mechanics.

“Braking” is the sustained form of the momentary “Brake.”

💔 **“Break” → “Crash” → “Crashing”**

A **violent collision or destruction**, often extending into metaphorical usage — crashing a system, crashing an event.

💔 **“Break” → “Breach” → “Breaching”**

The act of **violating boundaries** or **breaking rules**.

This term is widely used in law, military, cybersecurity, and diplomacy — showing the linguistic leap from the physical act to abstract domains of regulation.

Observation:

“Break” has expanded its meaning from a purely **physical action** to applications in:

- **Social realms** (breaking boundaries, violating norms)
- **Technology** (brake systems, crashes, data breaches)
- **Symbolic culture** (brotherhood, unity, division)

- Thus, *Break* is not limited to the material — it now lives across **social, technological, and symbolic landscapes**. (92)

3. "Break" in Other Languages

The word *"Break"* appears to have **phonetic relatives** in many languages — a sign of shared ancient sound roots (93):

- **German:** *brechen* — to break, fracture.
- **Dutch:** *breken* — to break apart.
- **Old Norse:** *braka* — to make a cracking or breaking sound.
- **Latin:** *fractura* — fracture, a breaking of bone or structure.

This suggests that *"Break"* may be one of the **ancient phonetic roots**, born from humans **imitating the natural sound of rupture** — a universal response to the cracking of bones, branches, and stones across all landscapes.

4. Discussion

The lexical field surrounding "break" can be reconsidered within a structural and semantic framework as representing processes of rupture, separation, and discontinuity. Rather than treating "break" as an isolated lexical item, it is more productive to analyze it as part of a broader network of terms encoding stages of fragmentation, both in physical and abstract domains. In this sense, "break" denotes not merely an action, but a transition from integrity to division, a shift that is observable across material, social, and cognitive contexts.

Within this network, the term "branch" offers an instructive parallel. In its primary sense, "branch" refers to a structural extension from a central trunk, typically interpreted as growth or expansion. However, from a relational perspective, branching also implies differentiation and divergence. A branch, while connected to its source, follows an independent trajectory, marking the emergence of multiplicity from unity. This duality—simultaneous connection and separation—positions "branch" as an intermediate state between cohesion and rupture.

This semantic pattern extends into social and relational domains. Terms denoting kinship, such as "brother," are often embedded within conceptual structures that emphasize shared origin. However, shared origin does not preclude divergence. As relationships evolve, the

maintenance of cohesion depends on continuous interaction and reinforcement. In the absence of such processes, relational bonds may weaken, leading to fragmentation. While it would be etymologically inaccurate to derive “brother” directly from “branch,” their conceptual proximity lies in the shared underlying schema of common origin followed by differentiation.

A similar progression can be observed in the gradation of terms such as “crack,” “break,” “crash,” and “conflict.” These forms can be interpreted as representing increasing levels of structural or systemic disruption. “Crack” denotes an initial, often minor discontinuity; “break” signifies a more complete separation; “crash” implies abrupt and forceful collapse; and “conflict” extends the notion of rupture into the domain of social and cognitive interaction. Although these terms do not share a single etymological root, their semantic alignment suggests a patterned mapping of physical processes onto abstract domains, consistent with theories of conceptual metaphor and embodied cognition.

Importantly, the extension from physical rupture to social or psychological fragmentation reflects a broader tendency in language to encode complex human experiences through material analogies. Structural failure in objects becomes a model for understanding breakdown in relationships, institutions, or systems of meaning. In this regard, “break” functions as a core conceptual node within a network that links physical discontinuity with abstract notions of division and instability.

Taken together, these observations support the view rằng lexical systems evolve through the interaction of embodied experience, environmental observation, and cognitive abstraction. The semantic field associated with “break” illustrates how fundamental physical processes—such as splitting, cracking, and collapsing—are systematically extended to structure human understanding of relational and social dynamics.

5. Conclusion

“Break is the sound produced when structural continuity is interrupted. When a branch snaps, the rupture generates a distinct acoustic event that can be perceived, remembered, and transmitted.

Branches may exist for long periods in silence. Their presence alone does not give rise to sound. It is only at the moment of fracture that an audible signal emerges. In this sense,

“break” functions as a primary sound-event, marking the transition from silent form to acoustic perception.

The sound itself carries no value, intention, or symbolic meaning beyond the physical event it denotes. Its significance is not inherent, but contextual. Identical sounds may arise from different situations, whether through deliberate action or accidental failure, while the acoustic signal remains unchanged.

Break, therefore, should be understood not as a metaphor or moral threshold, but as a neutral auditory marker of rupture—an event through which certain objects first enter human auditory memory and become available for naming.

A branch may exist in silence, but it becomes nameable only when it breaks. In early language, things are often called into being not by their form, but by the events that make them audible.

“A branch may exist in silence, but it becomes nameable only when it breaks. In early language, things are often called into being not by their form, but by the events that make them audible”

CHAPTER 5: HUNT

The call of the wild – from hunting to music

1. Introduction to the Sound "Hu" / "Hoo"

This opening vignette is an illustrative reconstruction intended to contextualize the acoustic environment of early communal hunting.

Are you ready to drift down the stream of memory?

"Sun-drenched steppes. Withered golden grass. A cloudless horizon. Tufts of dry grass rolling... chasing the wind. Suddenly... thud... thud... thud... "HUNT! HUNT! HUNT"! The sound echoed from dozens, perhaps hundreds of people clad in animal-hide loincloths... clutching primitive tools: sharpened stone axes, stone-tipped spears, ropes, and long, glossy black wooden poles.

From afar, the wild beasts sensed something strange. A herd of antelope darted off in panic. But they were surrounded on all sides.

Sounds of pounding, relentless and rapid... The crack of stone on stone, wood clashing, and human voices: *"HUT! HU! HUNTTT!"* — frenzied and bloodthirsty — stirring, intimidating, pushing, encircling, overpowering...

The animals panicked, trembling. The people roared, racing like leopards, swarming the prey.
Dust clouds spiraled upward. Shrill cries of terrified beasts...

And when those cries fell silent... the sound *"HU HU"* resounded again..."

Perhaps... they were celebrating?

1.1. The Origin of the Sound "Hunt"

1.1.1. Etymological Sources

The Historical Formation of the Word "Hunt" in Modern English

Origins and Evolution

The word *"hunt"* in modern English derives from Old English *"hunt"* (noun) and *"huntian"* (verb), in which the vowel *"u"* was pronounced as [ʊ], similar to the *"u"* in today's word *"put"* (94). Over time, although the spelling remained the same, its pronunciation changed—especially the vowel sound.

In Middle English, *"hunt"* was still pronounced with the vowel [ʊ], without significant alteration (Freeborn, 2006). However, in the Early Modern English period (approximately the 17th–18th centuries), a phonological phenomenon called the *"foot–strut split"* occurred. In this shift, the [ʊ] vowel in some words (including *"hunt"*) changed to [ʌ] in certain dialects—particularly in Received Pronunciation (RP) and General American English (96). Hence, *"hunt"* is commonly pronounced as [hʌnt], with the vowel [ʌ] as in *"strut"* (97).

Dialectal Variation Although [hʌnt] is the standard pronunciation in many dialects, some regions—especially in certain American English dialects—retain the original [ʊ] vowel, pronouncing *"hunt"* as [hʊnt] (98). This variation reflects the uneven distribution of the *foot–strut split* across geographical areas (99).

An Unexpected Detail

Interestingly, although the *foot–strut split* mainly affected words with [ʊ] before consonants like "n" or "m," not all historical [ʊ] words underwent this change (100). For example, *"put"* still retains the [ʊ] vowel in most dialects (101, 12), illustrating the complex nature of English phonological evolution.

Detailed Research Notes

To fully understand the historical formation of the sound *"hunt"* in modern English, we must trace its origins from Old English, through Middle English, to Modern English, focusing particularly on changes in pronunciation—especially the vowel sounds. Below is a detailed analysis based on linguistic sources, including etymological dictionaries, phonetic studies, and historical texts.

Etymological Origin

The word *"hunt"* originates from Old English *huntian* (verb, meaning "to chase game") and *hunt* (noun, meaning "a hunt"), which in turn derives from Proto-Germanic *huntojan* (12), possibly related to the Proto-Indo-European root *ḱent-* ("to seize, to grasp") (81). This root has corresponding forms in Old High German *hunda* ("booty") and Gothic *hunþs* ("group of captives"), all sharing the semantic field of "capturing" or "hunting" (82).

Phonological Development Across Historical Stages

Old English (ca. 450–1100 AD):

The word *"hunt"* was pronounced [hʊnt], using the short vowel [ʊ], similar to the *"u"* in modern *"put"* (102).

Middle English (1100–1500 AD): The vowel [ʊ] was preserved; the verb form *"hunten"* was pronounced [hʊntən] (55,103).

Early Modern and Modern English (after 1500 AD)

The *"foot–strut split"* phenomenon led to a shift from the vowel [ʊ] to [ʌ] in many dialects, especially in Received Pronunciation (RP) and General American English (GenAm) (55,85). However, certain words such as *"put"* and *"foot"* remained unchanged, retaining the original [ʊ] vowel sound (85). This irregularity highlights the selective nature of phonological shifts in English and suggests that environmental context and frequency of use played roles in whether a word was affected by the split.

- Below is a summary table of the pronunciation stages of *"hunt"*:

Time Period	Form	Pronunciation (IPA)	Notes
Old English (450–1100)	*hunt*, *huntian*	[hʊnt], [hʊntian]	Vowel [ʊ] as in modern *put*
Middle English (1100–1500)	*hunt*, *hunten*	[hʊnt], [hʊntən]	Little to no change from Old English
Early Modern English (1500–1700)	*hunt*	[hʌnt] (RP/GenAm)	Shift due to *foot–strut split* in most dialects
Modern English (after 1700)	*hunt*	[hʌnt] / [hʊnt]	[ʌ] in RP/GenAm, [ʊ] still retained in some dialects

Surprising Details and Scholarly Debate

Not all words with the historical [ʊ] vowel underwent the vowel shift (107). Words like *"put"* and *"foot"* retained [ʊ], while others such as *"hunt"*, *"strut"*, and *"love"* shifted to [ʌ] (108). Some scholars propose that the *foot–strut split* began as early as the 17th century (109), though others argue that its spread became more prominent in the 18th century (110).

Notably, certain American dialects still pronounce *"hunt"* as [hʊnt], reflecting the ongoing regional diversity in English phonology (Thomas, 2011).

1.1.2. According to the Proto-Echo Hypothesis

Suggested insertion:

Under the Proto-Echo hypothesis, this section does not claim direct etymological descent, but proposes a continuity of acoustic function across species.

The sound *"Hu"* / *"Hoo"* does not only appear in the cries of early humans, but is also a common auditory motif in the natural world—particularly among primates such as apes and great monkeys. These species use *"Hu"* or *"Hoo"* sounds for various essential purposes:

- **Jungle Communication:** Gibbons such as *Hylobates lar* emit long, resonant calls to mark territory and communicate with kin across great distances.
- **Danger Alerts:** When spotting a predator, apes and monkeys often cry out *"Hoo! Hoo!"* as a warning to others.
- **Group Summoning:** Some primates use *"Hu"* to gather the troop, especially when foraging or relocating.
- **Social Bonding:** Their howls can also serve as a form of social glue, reinforcing group cohesion and maintaining social order.

The acoustic similarity between primate calls and early human vocalizations suggests that *"Hu"* may have been preserved in our communicative system since long before fully developed language emerged. This supports the hypothesis that *"Hu"* / *"Hoo"* was one of the **F0 primal sounds**, used widely to express high-stakes situations in the wild—danger, presence, action, or emotional arousal.

- The sound *"Hu"* or *"Hoo"* is likely one of the **primordial vocalizations** that early humans produced since prehistoric times. It is a **plosive breath sound**, capable of imitating various natural phenomena such as:
    - The gasp of breath when starving or exhausted
    - The sharp inhalation before a burst of action
    - The cries of wounded or predatory animals
    - The sound of strong wind rushing through mountain passes or forests

Because of this, *"Hu"* / *"Hoo"* is highly plausible as a **foundational F0 sound**, rooted in direct, visceral experiences of early human life. It bridges the physiological, emotional, and environmental realities of our ancestors—offering a raw, instinctive means of expression long before the rise of structured language.

1.2. How the Sound "Hu" / "Hoo" Was Used in Primitive Communication

- When a person was hungry, they might emit the sound *"Hu"* to signal deprivation.
- When hunting, a person might produce the sound *"Hoo"* as a form of contact call or to imitate the cry of prey.

- When injured, a person might release the sound *"Hu"* as a groan to express pain or call for help.
- This sound could also be used to mimic the calls of predatory birds, helping humans blend into nature or call companions during a hunt.

2. The Development of the Sound "Hu"

2.1. F1 Derivatives from "Hu" / "Hoo"From the root sound *"Hu" / "Hoo"*, many later words developed, carrying meanings related to the real-life situations in which this sound was originally used.

"Hu" → "Hungry" – Hunger

- **Origin:** Derived from the sound *"Hu"*, mimicking the short, gasping breaths or vocalizations made when a person feels hungry and weak.
- **Semantic Link:** When hungry, humans often inhale sharply or produce low sounds, so *"Hungry"* may have been built upon this principle of natural sound.

"Hu" → "Hunt" – To Hunt

- **Origin:** During hunting, humans needed to communicate softly using low tones so as not to startle prey. The sound *"Hoo"* may have been used to imitate predatory bird calls or serve as a silent signal among hunters.
- **Semantic Link:** Hunting is directly linked to hunger (*hungry*), suggesting these two words may share the same root in *"Hu"*.

"Hu" → "Hurt" – To Be Injured

- **Origin:** When someone is injured, they might groan *"Hu... Hu..."* to express pain. This is a natural sound even animals make when hurt. In ancient hunts, early humans had to wound large animals before moving in for the kill, especially since they lacked sharp tools capable of swift killing.

- Thus, the concept of *killing* does not appear in the phonetic root of *"hurt"*. Hunting involved killing, but the modern language does not reflect the act of killing in this phonetic branch.
- **Semantic Link:** *"Hurt"* expresses not only physical injury but also emotional pain, showing that the sound *"Hu"* might have been used by early humans to express both suffering and loss.

2.2. F2 Derivatives from "Hurt"

The following linkage is proposed as a functional–symbolic extension under the Proto-Echo framework, rather than a strict historical etymology.

- **"Hu" → "Hurt" → "Hurting"** – The state of being in pain, both physically and emotionally.
- **"Hu" → "Hurt" → "Hurtful"** – Causing injury or emotional damage, whether through actions, words, or feelings.
- **"Hu" → "Hurt" → "Hurtless"** – Without pain or harm; not injured (rarely used in modern English, but still exists as an antonymic form).
- **"Hu" → "Hurt" → "Hearth"** – Another symbolic link. In ancient life, the *hearth* (fireplace) was the center of the household—a place for warmth and healing after hunting trips or conflicts. Thus, the word *"hearth"* may have a deep, ancestral connection to *"hurt."*
- **"Hu" → "Hurt" → "Heart"** – An interesting connection. When a person feels emotional pain, they often place a hand on their chest—where the heart beats stronger. The heart is the only organ that visibly reacts when someone is emotionally hurt, anxious, or grieving. Notably, the heart maintains a higher temperature than most other parts of land animals. In ancient times, checking whether the heart was still warm or cold was a way to determine if a being was alive or dead.
- **"Hu" → "Hurt" → "Hear"** – Another intriguing link. In ancient battles, when someone was injured or unconscious, others would listen to their heartbeat to determine whether they were still alive. Checking for signs of life through breath or

heartbeats was a vital practice, which may have contributed to the formation of the word *"Hear."*

The term "hear" does not appear to be a primary root sound, but rather a convergence point. It emerges at the intersection between vocal signals (Hu / Het) and sensory structures (ear), the latter possibly originating from early human attention to animals with exceptional perception, such as the eagle.

2.3. Connection to the Evolution of Language

- The word *"Hurt"* evolved beyond the realm of physical pain to encompass the concept of emotional injury.
- Other words such as *"Heart"* and *"Hearth"* may share both phonetic and semantic links with *"Hurt"*, illustrating how emotions and survival experiences are intertwined in the evolution of language.
- In primitive societies, when someone was injured, they might be brought back near the hearth to heal—creating an association between *hurt* (wound) and *hearth* (shelter).
- **Origin:** When a person was injured, they might groan *"Hu... Hu..."* to express pain. This is a natural sound, one that even animals emit when hurt.
- **Semantic connection:** *"Hurt"* carries meaning not only in the physical sense but also in the emotional, suggesting that the sound *"Hu"* may have been used by ancient humans to convey pain and loss.

3. Expanding the F2 System from "Hu" / "Hoo"

3.1. The "Huff" Branch → Heavy Breathing, Exhaustion

The following linkage is proposed as a functional–symbolic extension under the Proto-Echo framework, rather than a strict historical etymology.

- **"Hu" → "Hunt" → "Huff"** – Panting breath, exhaustion
- **Origin:** During the hunting process, humans often had to chase prey for extended periods or flee from predators. In such moments, they would breathe heavily—short, rapid breaths producing the sound *"Hu... Hu..."*. This is a natural physiological reflex when the body demands more oxygen to continue moving.
- **"Hu" → "Hunt" → "Huff" → "Huffing"** – The act of heavy breathing, possibly associated with anger or stress. When humans feel pressured or tense, they also tend to breathe harder, producing the sound *"huff."*
- **"Hu" → "Hunt" → "Huff" → "Huffiness"** – A state of irritability or quick temper. When people are extremely angry or stressed, they may not only breathe heavily but also feel lightheaded or even faint due to uncontrolled heart rate and breathing. This connection may explain why *"huffiness"* carries the meaning of being easily irritated or emotionally unsteady.

"Hu" → "Hunt" → "Huff" → "Huffed" – The feeling of being offended or irritated. When someone is *"huffed"*, it means they are expressing dissatisfaction, often by exhaling forcefully or drawing in a sharp breath.

3.2. The "Hurl" Branch → Forceful Throwing

- **"Hu" → "Hurt" → "Hurl"** – To throw with force
- **Origin:** During hunting, ancient humans used throwing as a crucial technique to injure or kill prey from a safe distance. They could throw stones, spears, sticks, or anything that could be launched with strong force.

- **When did humans throw forcefully?**
    - **Attacking prey:** When an animal tried to escape or was cornered, humans would throw stones or weapons to slow it down or take it down.
    - **Self-defense from predators:** If attacked by wild animals, forceful throwing was often the only way to maintain distance and protect oneself.
    - **Tribal conflict:** In early battles, people hurled stones, spears, or hard objects at enemies to injure or gain a tactical advantage.
    - **Flushing animals from hiding:** When animals hid in bushes or caves, throwing stones into those places could scare them out—creating an opportunity for capture.
- **"Hu" → "Hurt" → "Hurl" → "Hurler"** – A person who specializes in throwing weapons or objects. As hunting and warfare became more organized, some individuals were designated to throw stones, spears, etc., thus giving rise to the word *"Hurler."*
- **"Hu" → "Hurt" → "Hurl" → "Hurled"** – Something that has been thrown, usually describing a completed action.
- **"Hu" → "Hurt" → "Hurl" → "Hurly-burly"** – Chaos, uproar (a term evoking the commotion during stone-throwing or battle).
- **Connection to Prehistoric Hunting Practices**
- The act of forceful throwing may have been one of the most crucial skills in prehistoric hunting and combat. Those with the ability to throw powerfully and accurately would have had a significant advantage in survival, hunting, and warfare. The word *"Hurl"* evolved into various forms, describing not only physical action but also chaos, violence, and war.

3.3. The "Huddle" Branch → Gathering, Clustering

- **"Hu" → "Hunt" → "Huddle"** – To gather closely, to cluster **Origin:** In primitive hunting practices, people needed to gather together to discuss tactics before a hunt. They would huddle to assign tasks, map out plans, and ensure everyone understood their role.

- After the hunt, the group would also huddle to reflect on their experiences, share lessons learned, and divide the spoils. This was not only a strategic act but also a vital part of social bonding.
- **"Hu" → "Hunt" → "Huddle" → "Huddling"** – The act of clustering together, whether for strategic reasons or to keep warm.
- **"Hu" → "Hunt" → "Huddle" → "Huddlers"** – Those who gather or cluster as a group.
- **"Hu" → "Hunt" → "Huddle" → "Huddled up"** – The feeling or act of huddling tightly together for warmth or protection.

3.4. The "Hush" Branch → Keeping Silent

- **"Hu" → "Hunt" → "Hush"** – A command to remain silent

Origin: During hunting, maintaining silence was a critical factor determining success or failure. When ambushing prey, humans had to remain completely silent to avoid startling it. Silence also allowed hunters to better hear environmental sounds, such as the footsteps of prey or signs of danger.

Alternative scenario: If dangerous predators were encountered during the hunt, instead of making noise and provoking them, humans could remain silent and carefully retreat to avoid attack.

Connection to "Hurt": When injured (*hurt*), people often suppressed their pain and stayed silent to avoid revealing their location to enemies or predators. This suggests that *"Hush"* may be a derivative of *"Hurt"*, as it relates to defense and survival in dangerous environments.

- **"Hu" → "Hunt" → "Hush" → "Hushed"** – Silenced, often due to external pressure.
- **"Hu" → "Hunt" → "Hush" → "Hushing"** – The act of asking someone to be quiet.
- **"Hu" → "Hunt" → "Hush" → "Hush-hush"** – Secretive, confidential—possibly related to hunting strategies or secrecy during wartime.

3.5. The "Hoop" Branch → Encirclement

- **"Hu" → "Hunt" → "Hoop"** – Circle, ring.

Before a hunt, people often gathered in a circle to plan their strategy, some would hide, others would chase, throw spears, use sticks, or hurl stones. When the prey was cornered, they would surround it to bring it down. The hunters would first wound the animal and let it weaken before it died. In early times, humans did not possess weapons sharp enough to kill large animals quickly, so they had to injure the prey and wait for it to weaken before finishing the kill.

- **"Hu" → "Hunt" → "Hoop" → "Hooped"** – Formed into a ring or loop.
- **"Hu" → "Hunt" → "Hoop" → "Hooping"** – The act of forming a circle.
- **"Hu" → "Hunt" → "Hoop" → "Hoopla"** – Noise, commotion.

When the hunting party surrounded the prey, excitement and chaos would erupt—people grew animated, while the animal resisted and fought back for survival. This created a turbulent scene, a natural result of the hunting process.

3.6. The Branch from "Hu" to "Harp"

"Hu → Hunt → Hurt → Hear → Hand → Harp"

How does this chain of logic lead to "Harp"?

- **"Hu"** – The call or howl to summon others for the hunt.
- **"Hunt"** – The act of hunting, which leads to the prey being wounded (*"Hurt"*). When the prey is wounded, one must check whether it is dead.
- **"Hear"** or **"Hand"** – The hunter would either *listen* for signs of life or *touch* the prey to feel its heartbeat. To sense the prey's condition quickly, the most direct way is through the **hand**.

- **"Hand" → "Harp"** – Since the harp is played by hand, its name may have developed from this root. *"Harp"* is believed to be one of humanity's earliest musical instruments played by hand → This connects directly back to **"Hand"!**

The Most Plausible Hypotheses for the Origin of the Word "Harp": Two Likely Directions

✅ *"Harp" comes from "Hand"* because the harp is played by hand

Ancient people may have named the harp based on its primary function—plucking strings by hand.

Just as *"Drum"* derives from the vibrating sound *"Drrr"*, *"Harp"* may come from the manual act of playing it.

✅ *"Harp" may be linked to "Hear"* because it produces resonant sounds

When a harp string is plucked, the resulting sound resembles the resonance of a heartbeat, breath, or echoes in nature. This may relate to how early humans perceived sound—not just with their ears, but also through their body and sense of touch.

"Harp" could originate from both *"Hand"* and *"Hear"*, as it is a musical instrument played by hand and produces uniquely resonant, vibrating tones!

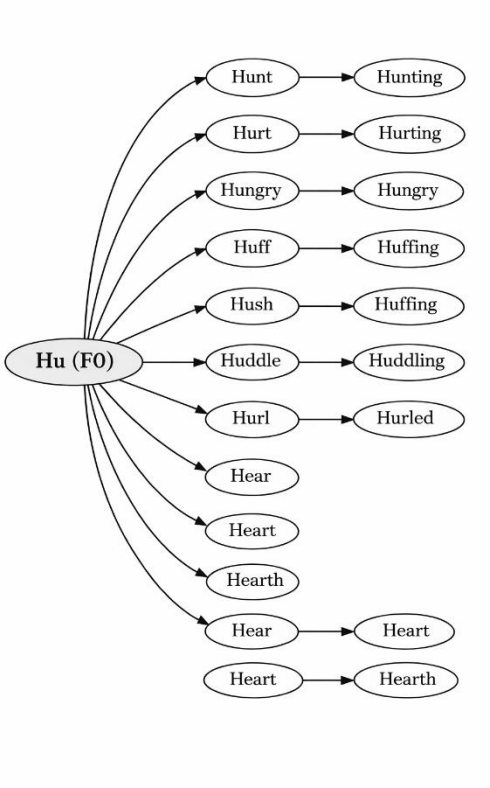
4. F2 → F3: Explanation of Relationships

The following linkage is proposed as a functional–symbolic extension under the Proto-Echo framework, rather than a strict historical etymology.

- **"Hunter" → "Hunter-gatherer"** *Hunter-gatherer* describes the prehistoric lifestyle of humans, relying on hunting and gathering for survival. It combines *"Hunter"* (hunter) and *"Gatherer"* (forager), reflecting the common mode of existence before the invention of agriculture (112).
- **"Hunter" → "Hunterly"** *Hunterly* is an adjective describing someone with hunter-like qualities, such as patience, agility, and alertness (34).
- **"Hunter" → "Huntership"** *Huntership* refers to the skill or state of being a hunter, highlighting expertise in tracking and hunting prey (34).

- **“Hunting” → “Hunting-ground”** *Hunting-ground* is an area designated for hunting, where hunters typically search for prey. Historically, many such lands were protected and reserved for this activity (34).
- **“Hunting” → “Hunting-dog”** *Hunting-dog* refers to a breed of dog specially trained to assist in hunting, helping detect, chase, or retrieve prey (113).
- **“Hunting” → “Hunting-party”** *Hunting-party* denotes a group of people hunting together, often with assigned roles such as chasers, primary attackers, and harvesters (114).
- **“Hunted” → “Huntedness”** *Huntedness* describes the condition of being hunted, capturing the tension and fear of being pursued (34).
- **“Hunted” → “Hunted-look”** *Hunted-look* refers to the expression or gaze of someone who feels watched, anxious, or scared—like prey under pursuit (81).
- **“Huntress” → “Huntress-like”** *Huntress-like* characterizes a woman with traits resembling a female hunter—strength, independence, and hunting skill (115).
- **“Huntress” → “Huntress-spirit”** *Huntress-spirit* conveys the courageous and determined nature of a female hunter in pursuing her goals (116).

- **“Huntsman” → “Huntsmanship”**
  Huntsmanship is the art or skill of a male hunter, involving mastery of tracking, weapon use, and hunting tactics (115).
- **“Huntsman” → “Huntsman's-call”**
  Huntsman's-call describes a distinct sound or signal used by hunters to communicate with teammates or lure prey (115).
- **“Huntable” → “Unhuntable”**
  Unhuntable refers to animals or regions that cannot be hunted, either due to protection laws or inaccessible terrain (115).
- **“Huntable” → “Huntability”**
  untability expresses the degree to which an animal or area is suitable for hunting, based on favorable or difficult conditions (117).



5. Conclusion

From the proposed primal sound cluster “Hu” / “Hoo,” this study has outlined a coherent lexical field associated with early human behaviors such as hunting, signaling, and survival-oriented interaction. Within this framework, forms like “hurt” and “hunt” can be interpreted as later phonological stabilizations of an initial acoustic pattern linked to exertion, pursuit, and physical impact. The semantic scope of this cluster, however, appears to remain confined to processes rather than outcomes—specifically, to the infliction of injury and the act of chasing prey.

A notable absence within this system is any direct lexical representation of “death.” This gap is analytically significant. Both “hurt” and “hunt” describe stages within a behavioral sequence: the former denotes the causing of damage, while the latter refers to pursuit. Neither inherently encodes the terminal state of life. From an ecological and technological standpoint, this limitation is consistent with the conditions of early human societies, in which hunting often involved prolonged tracking and repeated injury rather than

immediate killing. Under such circumstances, linguistic encoding would be expected to prioritize observable and recurrent actions over less frequent or less directly perceptible endpoints.

The absence of a death-denoting form within the “Hu” / “Hoo” system further suggests that the concept of death may have emerged within a distinct phonetic and cognitive domain. In modern English, terms such as “kill,” “slay,” and “die” belong to separate etymological lineages, indicating that the semantic field of death was not integrated into the same acoustic cluster as injury or pursuit. This separation supports the hypothesis that different categories of human experience—action, perception, and existential interpretation—may have generated independent phonological groupings during early language formation.

In addition, the conceptualization of death in human societies extends beyond immediate physical observation. Archaeological and anthropological evidence indicates that even early cultures attributed symbolic, ritual, and metaphysical significance to death. As a result, lexical items associated with death may have originated not from direct action-based sounds, but from auditory or ritual contexts linked to mourning, burial practices, or beliefs concerning the soul and afterlife. This would further explain their divergence from the “Hurnt” sound system, which remains grounded in embodied, action-oriented experience.

Taken together, these observations reinforce a broader theoretical position: language does not develop as an arbitrary system of labels, but as a structured response to patterned interactions between human activity, environmental perception, and acoustic representation. The “Hu” / “Hoo” cluster exemplifies how specific domains of experience—here, pursuit and injury—can generate stable phonological and semantic networks, while other domains, such as death, emerge along separate trajectories shaped by different perceptual and cultural conditions.

CHAPTER 6: STONE

The resonance of stone – the origin of musical instruments

Golden noon by the dry stream. The sound of stone striking stone echoes like the breath of our ancestors. There are no words, only sunlight, the murmur of the stream, and hands that know how to keep the fragments of time.

1. Introduction to the Sound of "STONE"

Are you ready to drift down the stream of memory?

"That noon by the stream..." By the bank of a dried-up stream, the early sunlight spilled pale golden streaks onto the jagged rocks. Water murmured, trickling past stone feet,

fragments of time. A few figures crouched around a flat slab. They held other stones, raised them high, then struck downward.

"Kock... Kock" "Stone... Stone"

"Krock..."

The sounds rang out in rhythm, blending with the stream's murmurs, the breeze, the steady breath of the stone workers. One picked up a freshly broken shard, examined it under the sun, then struck again. No one spoke. There was only the sound of stone hitting stone, again and again...

1.1. The Emergence of the Sound "STONE"

The word "Stone" originates from the natural sound made when rocks collide. Since prehistoric times, humans have used stone as weapons, tools, and musical instruments, making it one of the most fundamental F0 sounds in the evolution of language.

The main reasons why "Stone" became an F0:

- **Stone was humanity's first tool.**

It was used for hunting, self-defense, attack, and construction, marking the transition from instinctive survival to the conscious transformation of the world.

- **The sound of stones striking each other was used by early humans to distinguish materials.**

Ancient lithophones (stone xylophones) are clear evidence of the capacity to perceive and apply the tonal qualities of stone as a medium for communication and expression.

- **The word "Stone" emerged from this primal sound,** the sound of pounding, throwing, and crashing stones, resonating like the first voice of matter.

Differences in the acoustic properties of various stones helped early humans remember, encode, and symbolize sounds. Thus, the first sounds became the seeds of language, not by accident, but through a process of physical perception, acoustic memory, and cognitive recognition.

Archaeological evidence supporting this hypothesis:

✅ Ancient stone instruments found in Vietnam and other civilizations show that humans discovered the sonorous potential of stone early on.

✅ Stone tools found at archaeological sites dating back over two million years prove that stone was indispensable to early human life.

✅ Many civilizations across the world have specific words for "stone," reflecting its universal significance.

In summary, "Stone" is a primal F0 sound, developed from the natural noise made by rocks striking each other and later phonemically encoded by humans.

The word "stone" in linguistic records:

The English word *stone* derives from Old English *stān* (12). This term belongs to the West Germanic language group and is attested in older Germanic tongues such as Old Frisian (*stēn*) and Old Saxon (*stēn*), all meaning "rock" or "stone" (E, 1898). Tracing further back, *stān* originates from the reconstructed Proto-Germanic *stainaz*, which signified "stone" or "hard object" (Orel, 2003). Proto-Germanic is the common ancestor of modern Germanic languages like English, German, and Dutch, highlighting a broad linguistic inheritance.

In other Indo-European languages, *stainaz* relates to similar forms such as *stia* in Gothic, also meaning "stone" (63). The semantic evolution of *stone* in Modern English has gone beyond its literal meaning. It now also refers to: a unit of weight (1 stone = 14 pounds), metaphoric expressions, such as "heart of stone" (C, 1989)

1.2. Introduction to "Stone" and Its Sound

Natural sources of the "Stone" sound:

✅ The sound produced when two hard stones strike each other.

✅ The splash sound when a stone is thrown into water, creating a *"plop"* or *"plunk"*.

Ancient civilizations and the use of stone sounds:

✅ Prehistoric humans used stone sounds as signals or communication cues through rhythmic striking (Blades, 1970).

✅ In Vietnam, Africa, and the Americas, lithophones (stone musical instruments) demonstrate an early awareness of the tonal differences in rocks (120,121).

✅ The ancient Greeks also used **lithophones** to make music (121).

The word *"Stone"* does not merely describe an object; it is deeply intertwined with music and the evolution of language.

2. The Development of the Sound "STONE"

2.1. F1 Derived from the F0 "STONE"

The word *"Stone"* has generated many variants and related terms throughout the evolution of language:

🪨 *"Stone"* → *"Tone"*

From the primitive sound of striking stone, humans began to hear differences in sound. It was no longer just "strike to break," but "listen to feel." Each stone, upon impact, emitted a different sound, high, low, deep, dull, and this very distinction gave birth to the concept of *"tone"*: pitch, timbre, and emotional color in sound.

"Tone" is not a product of modern music theory, but a trace of ancient auditory perception, where humans first realized that sound had pitch, nuance, and soul. When striking stones to survive, they were not only crafting tools but also, perhaps unknowingly, touching the very foundation of music: the recognition of sonic difference.

Thus, *"tone"* was born, not from instruments, but from a conversation in stone between humans and nature. (12)

🪨 **"Stone" → "Tune"**

When our ancestors began selecting stones not just to strike but to elicit desired sounds, an evolutionary leap occurred: the notion of tuning emerged. They no longer accepted random echoes but sought stones that could ring, that could sing, and arranged them like a tonal map of nature.

"Tune" did not originate from art but from the need to control sound, to make it obey human intention. Ancient lithophones are the evidence: carefully selected stones, precisely placed, struck with the right force to create music. *Tune* represents humanity's first act of mastering sound, just as they later mastered nature.

🪨 **"Stone" → "Stun"**

The word *"Stun"*, meaning to daze or numb, likely originated from the experience of being struck in the head with a stone (12). As early humans used stones as weapons, the impact could render an enemy dazed, unconscious, or momentarily cognitively impaired. That survival experience became encoded in a word, then spread across Indo-European languages.

From the echo of the first throw, *"Stone"* gave birth to *"Stun"*—a word that today describes not only physical dazing but also emotional and psychological shock.

🪨 **"Stone" → "Strike"**

The word *"Strike"*, meaning to hit forcefully, may have stemmed from the sound made when stones collided (81). Though not a direct derivative of *"Stone"*, *"Strike"* could be seen as a parallel F0 sound, emerging in the same era, but focused on forceful, aggressive action.

In prehistoric reality, when humans used stones to attack or hunt, the sound of impact, sharp, cold, and hard, left a sensory impression, likely becoming the root of *"strike"*.

Unlike softer, more harmonious sounds like *"tone"* or *"tune"*, which evoke positive emotional response, *"strike"* is often associated with pain, violence, or coercion. As such, it was less favored in the cultural-linguistic evolution, though it still holds symbolic weight.

"Strike" can be seen as a marginalized F0 in the natural sound selection process—where beauty, gentleness, and harmony had greater survival in collective memory.

🪨 "Stone" → "Strong"

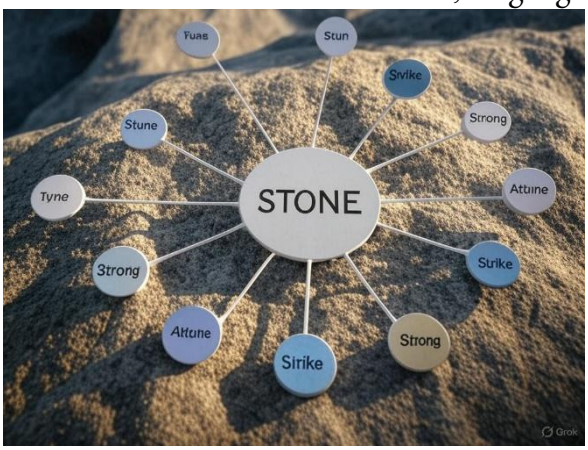
The word *"Strong"*, meaning sturdy or resilient, mirrors the properties of stone (90). Stone was the first material humans used to build, defend, and survive. In the natural world, what withstands time, resists erosion by water, and is not consumed by fire? Stone.

Thus, when humans sought to assign the concept of *strength* to a word, they did not turn to water, wind, or fire, but to stone: immobile yet enduring, inflexible yet unshakable. Through symbolic evolution, *"Stone"* gave rise to *"Strong"*, a word describing not just physical power, but spirit: strength not as violence, but as the capacity to endure through trials.

The evolutionary branches stemming from "Stone" extend beyond the physical realm, reaching into music and human perception.

2.2. F2 from the F1 "STONE"

From the initial F1 derivatives, language continued to generate F2 variants:



🪨 "Stone" → "Tone" → "Tonal"

A system of pitch and intonation in language and music (122). When two stones are struck together, the sound produced is not merely noise, it is a *tone*, possessing qualities of pitch, resonance, and timbre. From this primal act, the concept of *tone* emerged, beginning with stone, expanding into music, and eventually rooting itself in language.

Originally, *tone* may have been used to distinguish types of stones by their sonic properties, as seen in ancient lithophones. But over time, humans realized that sound was not only for classification, but for expressing emotion, conveying meaning, and evoking internal states.

From *tone*, we arrive at *tonal*, referring to structured sound systems in music and tonal languages like Vietnamese, Chinese, and Yoruba. This was no longer just striking stone, it was striking the mind, touching the refined foundations of speech itself.

From a primitive beat between two stones, humankind stepped into a new world, where sound had grammar, and each utterance carried its own shade of expression.

🪨 **"Stone" → "Tune" → "Attune"**

To adjust, to harmonize (12). When humans learned to strike stones for desired tones, they weren't merely creating music, they were learning to tune the world in resonance with their inner vibration. From *tune*, evolved *attune*: not just adjusting pitch, but adjusting oneself to harmonize with sound.

Attune is the first expression of harmony between human and nature, a resonance of life frequencies. They did not force the stone to conform, but listened, sensed, and found the frequency where both could resonate together. This was no longer music, it was meditative sound, the birth of the concept of *harmony* in language, emotion, and even spiritual belief.

🪨 **"Stone" → "Strike" → "Striking"**

Meaning remarkable, eye-catching (90). The word *"Striking"* signifies something that stands out strongly or captures attention, and can be traced back to *"Strike"*, a forceful, impactful blow.

What's interesting is that, while many other derivatives gave rise to numerous offshoots, *"Strike"* did not blossom widely, perhaps because the sound it represents carries a harsh, tense tone, often evoking discomfort.

We might say *"Strike"* is a distinct F0, born from the sound of stone hitting stone in its most intense, sharpest form-like the spark ignited from flint. Not all stones can produce the sound of *"strike"*, only those with exceptionally high density and hardness can emit such a sound.

That is why *"Striking"* does not reflect stone in general, but rather the prominence of exceptional stones. A silent stone draws no attention, but one that sparks fire becomes a symbol. And *"striking"* is used to describe things with powerful impact-rare, sharp-much like how the spark from flint once ignited the Age of Light.

🪨 **“Stone” → “Stun” → “Stunned”**

Meaning shocked, astonished (linked to a strong impact) (34). The word *“Stunned”* describes a state of sudden shock or numbness, as if the nervous system is overwhelmed and temporarily unresponsive.

The deep root of this word stems from a very physical experience: a powerful blow from a stone. When struck, the body loses balance, the mind reels, that moment became the precursor to the concept of being *“stunned.”*

From this physical sensation, *stunned* gradually expanded in meaning, not only describing daze from injury, but emotional numbness from overwhelming events: tragic news, breathtaking beauty, or a moment beyond comprehension.

It reveals that language evolves not only from action, but from emotional impact. The earliest stone collisions left imprints not only on the body, but in the vocabulary of the soul.

🪨 **“Stone” → “Strong” → “Strength”**

Strength, endurance (81). Stone was the first material humans recognized as unyielding. Wood breaks, skin decays, fire dissipates, but stone remains whole, unchanged through time.

When using stones to fend off wild beasts, crush the bones of prey, or build shelter, humans weren’t just relying on material, they were relying on something perceived as immutable.

Thus *strong* was born: not merely to describe muscles, but to convey the trait of enduring. Something like stone: firm, solid, trustworthy, hard to break. Then from *strong* came *strength*, an abstract notion of power. No longer a physical object, but a quality. Not a specific stone, but the spirit of stone.

It is *“stone”* that planted the seed for an entire vocabulary of resilience, from physical to psychological. And even today, when we say someone is “strong as stone,” we are not only speaking of strength, we are invoking an ancient relic: an unmoving mass amid the whirlwind of history.

This development shows that *“Stone”* plays a role not only in the physical realm, but also in language, music, and human perception.

🪨 **“Stone” → “Tonal” → “Tonality”**

Tonal relates to systems of pitch, and *Tonality* is the expansion of this concept in both music and linguistics (122).

Ancient lithophones produced a variety of timbres, leading to the emergence of the concept *"tone"*, and later, *"tonality"* in musical theory (121,122).

When our ancestors realized that each stone emitted a unique tone, they did not stop at merely perceiving it. They began to compare, classify, and arrange the stones, by high and low pitch, dull and bright sound, deep and resonant.

This observation gave rise to the concept of *tonal*: a structured system of pitch, where each sound no longer existed in isolation, but in relationship with others.

Tonal was the step from sound to the grammar of sound. And from *tonal* came *tonality*, a broader domain, where humans no longer just recognized individual tones, but also understood how sounds interacted to evoke emotion. This marked the birth of harmony, melody, and the earliest forms of musical theory.

The origin of all this was not in conservatories, but on rocky plains. The ancient lithophones, with their subtle differences between each slab, were the first teachers of music—where *tonality* wasn't theorized, but struck out by hand and heard by ear.

🪨 **"Stone" → "Tonal" → "Attune" → "Attunement"**

When we *attune* an instrument, we seek harmony between sounds (12,34). The act of striking lithophones and adjusting tonal qualities led to the development of *attunement*—the state of alignment to achieve harmony in music, emotion, or even spirituality (Harper, 2024).

🪨 **"Stone" → "Strike" → "Striking" → "Strikingly"**

"Strikingly" means exceptionally noticeable or impressive (34,90). It evolved from the sharp resonance produced when two dense stones collide, a phonetic derivative of *stone* inspired by its percussive sound.

🪨 **"Stone" → "Stun" → "Stunned" → "Stupefied"**

Stupefied refers to being shocked to the point of mental numbness or disbelief (34). A stone strike to the head might cause someone to be *stunned*, and from this, the meaning evolved to describe overwhelming surprise or shock (12).

"Stupefied" depicts a state where thought is suspended—as if consciousness has been temporarily disconnected. This concept may originate from a very specific physical incident: a stone blow to the head causing dizziness and cognitive shutdown.

From that point, *"stun"* evolved into *"stupefy"*, conveying not just daze, but a temporary loss of awareness.

This also forms the deep-rooted origin of the word *"stupid"* in English, representing a state of dulled perception, cognitive paralysis, possibly from physical or emotional trauma.

Seen in this way, the expression *"as dumb as if hit by a rock"* is no longer a mere figure of speech, it is a linguistic symbol passed down from millennia ago, when the first skull-cracking blow left more than just bruises—it engraved itself into the vocabulary and cognition of humankind.

In Vietnamese folklore, people often say: *"té sông, té giếng là ngu luôn"* ("falling into a river or well makes you permanently dull"), implying that someone who nearly drowned and was rescued no longer retains full mental clarity. Though it sounds rustic, this reflects the medical phenomenon of post-hypoxic brain injury, perfectly matching the concept of *stupefied* in English.

Such a fall doesn't just cause temporary unconsciousness. If oxygen deprivation lasts too long, it can damage the nervous system irreversibly, leading to confusion, brain fog, or even permanent cognitive impairment, mirroring the original meaning of *"stupefied"* from Latin *stupere* ("to be stunned, dazed").

This demonstrates that folk language is far from naïve. Phrases like *"ngu như té giếng"* ("as dumb as falling into a well") actually encode collective memory of trauma, drowning, and neurological damage—preserved through images, examples, and metaphor, without needing scientific dissection, yet still biologically accurate.

From *stone* → *stun* → *stupefied*, and finally connected to the folk idiom *"té giếng ngu luôn"*—this is a linguistic current that flows across cultures and eras, vividly reflecting humanity's shared survival memory.

🪨 **"Stone" → "Strength" → "Strengthen"**

Association: *"Strengthen"* means to make something stronger, reflecting the action of reinforcing or fortifying strength (90).

Origin from "stone":

Stone has long symbolized strength and endurance. Humans learned to use it to enhance their defenses, by building walls, fortresses, and shelters, which eventually led to the concept of *"strengthen"* (90).

3. "Stone" in Other Languages with Phonetic Similarity to the Word "Stone" (12)

- ✅ **German**: *Stein* (stone)
- ✅ **Dutch**: *Steen* (stone)
- ✅ **Old Norse**: *Steinn* (stone)
- ✅ **Greek**: *Lithos* (λίθος) – stone, the root of the word *lithophone* (Harper, 2024)
- ✅ **Latin**: *Lapidem* – stone, the origin of *lapidary* (the art of stone carving)
- ✅ **Chinese**: 石 (*shí*) – stone, with historical connections to ancient lithophones

This demonstrates that the word "stone" appears in most major world languages, highlighting its fundamental importance in human history.

4. Discussion

If a basic word like "stone", which must have existed very early, even before humans mastered fire—shows significant divergence between Sanskrit (*aśman*) and Anglo-Saxon (*stone*), it suggests a deep and early separation between these two major language branches. At the very least, one of these civilizations may have undergone strong linguistic influence from another language group, or due to shifts in living conditions, new sounds that made stronger impressions gradually replaced the original root.

1. **The Aryans in India may have encountered a more advanced civilization**

When the Aryans migrated into the Indian subcontinent around 1500 BCE, they may have absorbed vocabulary from preexisting civilizations—most notably the Harappan (Indus

Valley Civilization), which predates 2000 BCE. The word for "stone" may have been among the native terms borrowed, rather than preserved from Proto-Indo-European (PIE) origins.

This phenomenon is not uncommon in linguistic history: many later civilizations adopted terms from more dominant language systems, especially in domains related to nature, agriculture, religion, and musical instruments.

2. Proto-Germanic and Proto-Indo-Iranian May Have Separated Very Early

Another possibility is that the Proto-Germanic group (ancestor of Anglo-Saxon) and the Proto-Indo-Iranian group (ancestor of Sanskrit) diverged at a very early stage, resulting in a completely independent development of vocabulary.

While the Germanic group retained the word *stān*—very close to the Proto-Indo-European (PIE) root, the Indo-Iranian group transformed the root into *aśman*, a deeply altered form with a noticeably different tone and structure.

This suggests that these groups may have lived in isolation for millennia, during which their experiences with the material world, stone, fire, water—were named with entirely different sounds.

A Cultural Hypothesis: "Aśman"

The Sanskrit word *aśman*, though commonly translated as "stone," may not have originated from the sound of the object itself, but rather from the human cry when struck by a stone. The prefix *"aś-"* may reflect an exclamatory sound of pain, while the suffix *"-man"* is often associated with the image of a person, particularly a man or warrior.

This raises the possibility that *aśman* was not merely a term for "stone," but a cultural symbol of injury, action, or even a legendary figure.

This topic will be explored in greater depth in our forthcoming book series on East Asian languages, where linguistic systems such as Vietnamese, Khmer, Tamil, and Chinese will be examined in detail to explain how inner sounds, especially emotional expressions, became the foundation for naming the world.

5. Conclusion

The word *"stone"* is not merely a noun denoting a physical object, it is a primal echo, a primordial memory, and a symbol layered with deep meaning. In the evolution of language, stone was not only used as a tool, it was also the first object that humans learned to listen to.

The sound of stone, when struck, thrown, or collided, was more than a physical noise; it was the origin of ideas about pitch, rhythm, shock, and strength. From this, *"stone"* gave rise to word branches such as *stun*, *strike*, *strong*, *tone*, and *tune*. Each carries a fragment of memory, from the dazing blow, to vivid impact, to resilience, to the intricate tonal systems of language and music.

What's remarkable is that not all sounds are preserved in linguistic memory, harsh sounds like *strike*, though foundational, spawned fewer derivatives due to their discomforting emotional tone. Meanwhile, pleasing sounds like *tone* and *tune* spread widely. This shows that language is not merely a logical tool—it is also a vessel of emotional selection, shaped by human feelings over thousands of years.

From the sound of stones echoing beside a primordial stream, to today's complex vocabularies, we can trace a continuous flow:

Language began not just with words, but with the resonances of the material world.

"Stone"—therefore—is not just a rock.

It is a relic of memory.

A sigh of time.

The first beat that gave name to the world.

APPENDIX: A Phonetic Evolution Hypothesis of the Word "Stone"

Introduction

Why did ancient humans know how to use stone so early—listening to the sound of stone before even the sound of fire? And why, today, are the words for "stone" so different across various cultures?

The word *"stone"* in modern languages may be considered one of the earliest phonetic markers in human history.

As a prehistoric tool and weapon, stone played a central role in the survival of early humans during the hunter-gatherer era.

Therefore, the emergence of vocabulary to describe stone likely predates terms for elements like fire—which was a later invention in the evolutionary trajectory of civilization.

1. The Sound for "Stone" – A Prehistoric Origin in East Africa

Modern humans are believed to have originated in the East African region. In this environment—rich with basaltic mountains and sedimentary rock—early humans used stone for pounding, grinding, cutting, throwing, and tool-making.

Within this context, the sound representing "stone" was likely one of the earliest onomatopoeic or ideophonic sounds to be formed and embedded in the collective phonetic memory.

This supports the hypothesis that the earliest communities may have carried this sound-symbol with them during their later migrations.

2. Geological Environment and the Phonetic Shift of the Original "Stone" Sound in India

As part of humanity migrated southward into Asia and settled in the Indian subcontinent, they encountered a different geological environment. Many settlement regions lacked the hard, resonant volcanic rocks found in Africa or Europe.

As a result, within this new cultural context—where stone was no longer a dominant element—the original sound denoting "stone" may have faded, undergone phonetic

alteration, or been entirely replaced by more symbolic or mythologized terms such as *"ashman."*

3. The Case of Europe: The Germanic Peoples and the Preservation of PIE Roots

In contrast to India, the ancient Germanic tribes migrated to Central Europe, a region rich in volcanic and limestone rocks with strong resonance. There, they preserved original sounds from the Proto-Indo-European (PIE) language family. The PIE root *stai-* ("solid, compressed") was retained in words like *stone* (English), *Stein* (German), and *stān* (Old English).

Beyond phonetics, the image of stone remained vivid in Norse mythology, where stone symbolized strength and the foundation of the cosmos.

4. The Case of Vietnamese: The Word "Đá" and the Sensory Feel of "Pain"

In Vietnamese, the Sino-Vietnamese word *"thạch"* is commonly found in classical texts, while in everyday speech, the native word *"đá"* is used.

A compelling hypothesis suggests that *"đá"* did not originate from the image of the object, but from the sensation of pain caused by contact with stone. That is, *"đá"* may have arisen as an ideophonic (emotion-based) word rather than a visual or object-based one.

A chain of emotional, acoustic associations might look like this:

Máu (blood): The *-au* sound often represents bleeding or flowing—rooted in biological and sensory experience.

Đau (pain): The exclamation *"áu"* is a pre-linguistic reflex found across cultures (cf. "ouch" in English).

Đá (stone): In contexts of warfare or daily life, stones often cause pain—through tripping, being thrown, or crushing.

Folk phrases like *"đau như bò đá"* ("hurts like being kicked by a bull") or the sound *"áu áu"* from a laying hen further reinforce the hypothesis that the word *"đá"* may derive from the sensation of pain, rather than from the physical object itself.

CHAPTER 7: ROCK

The roots of rock & roll

“Running away isn’t always cowardice. Sometimes, it’s the only way to survive... so you can fight another day.”

1. Introduction to the Sound of “Rock”

Are you ready to drift into the currents of memory?

A steep, jagged cliff, where slick, polished stone patches intertwine with rugged outcrops, like the cracked skin of an ancient rock dragon. This land seems forsaken by the rain god, yet

visited daily by the gods of sun and wind, who leave their trace in every crevice, abrasion, and touch of time. A harsh terrain where life seems impossible, yet humans, wild beasts, and mountain goats relentlessly battle to survive.

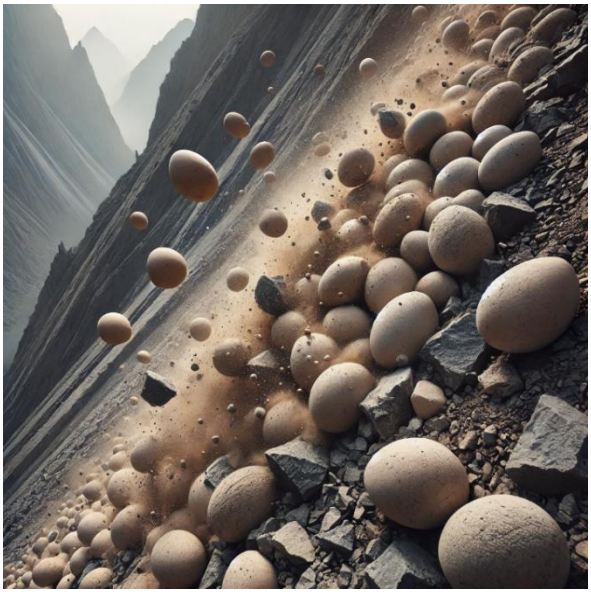
At the base of the cliff, a group of ancient hunters, armed with stone axes, wooden clubs, and leather pouches filled with sharp-edged fragments, are encircling wild beasts that cry out, "Be... Be...". Cornered, the animals panic, leaping onto rocky ledges, bounding from one crag to another. Each leap sends stones tumbling, "Rock... rock... rock..."

The hunters cling to the cliff face, their limbs scraped by sharp stones, but they do not retreat. Sometimes they lie still, petrified, to avoid the falling rocks from above. "Rock... Rock...", the sound echoes, again and again, in the breathless silence of the mountain slope. Only the rocks remain. Only the word "Rock", a coarse vowel born from lifeless matter, the raw sound of life's awakening.

1.1. Why Did "Rock" Emerge?

"Rock" is not merely a word for stone—it is also a phonetic echo of the sound made by falling rocks and natural collisions. Long before writing systems existed, humans learned to imitate the sounds of nature as a form of communication. When a rock tumbled from a cliff, rolled down a slope, or knocked against others in a dry streambed, it produced a distinct sound—an echo that may have given birth to the word "Rock."

📌 **Hypotheses:**



When a large rock falls from a mountain, it creates a rushing, rumbling sound as it rolls.

During the dry season, small stones in shallow streambeds clink and clatter—"roc roc."

When climbing uphill, stepping on a loose stone may send it tumbling—"Rock-rock."

Ancient people may have transcribed these phenomena phonetically as “Rock,” to describe rolling stones, rugged surfaces, or unyielding terrain.

📌 **Key Insight:**

“Rock” implies motion, in contrast to “Stone”, which often denotes a fixed or shaped object.

The initial “R” in “Rock” evokes a sense of firmness and vibration—of impact and resonance.

📌 **Etymology of "Rock":**

The word *rock* in English has ancient roots. It derives from Old English *rocc*, referring to a large stone or rock mass. This term may be connected to words in other Germanic languages, such as Old High German *rukka* and similar terms in Old Norse. However, the precise origin remains a topic of debate among linguists (12).

1.2. Rock and Roll – A Link to Motion

“Roll” reflects the way rocks move—mimicking the rolling of a hard object.

In music, *“Rock & Roll”* may have originated from the fusion of *“Rock”* (strength, solidity) and *“Roll”* (motion, expansion).

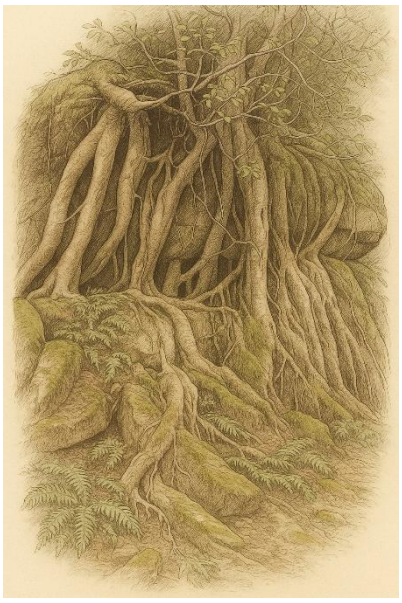
This suggests that humans have always observed the workings of nature and transcribed these phenomena phonetically.

2. The Evolution of the Sound “Rock”

2.1. F1 Derivations from the F0 “Rock”

The word *“Rock”* evolved into various related terms with diverse meanings:

“Rock” → “Root”:



In mountainous regions, roots often grow by anchoring themselves into cracks in stone. Along moss-covered cliffs, the roots cascade like Mother Earth’s flowing hair. They do not pierce through like spears, but weave, branch, and cling to the tiniest fissures. Each root line is a quiet journey, slowly prying rock fragments from the mountain’s body. Stone breaks—*rock*—not through force, but through time. The fragments fall, decay into soil, and feed the very root that broke them.

In this patience, nature triumphs not by violence, but through love and life. The root, *“Root”*, is the beginning of all civilizations, a testament that “Rock” is not merely about hardness, but also the foundation of growth *(Watkins, 2011).*

“Rock” → “Rosa”:

Could “Rock” symbolically connect with *“Rosa”*—the rose—through its thorny nature? In Vietnamese, the word *“gai”* (thorn) phonetically resembles *“rock”*, and people often describe someone as *“gai góc”*, sharp-edged, rough—like unpolished stone. Remarkably, long before Latin phonetic systems emerged, the Vietnamese language already carried this sound in its spoken form. The rose, a symbol of beauty yet also of defense, often thrives in arid, stony soil, a paradox of elegance and resilience. Might it be that this strength, this survival in harsh terrain, made *“rosa”* and *“rock”* resonate in harmony—like two halves of a single natural archetype? (12)

“Rock” → “Rigid”:

A rock cannot bend, its essence is firmness and brittleness. *“Rigid”*—unyielding, inflexible—perfectly reflects the nature of stone. On the Mohs scale, rocks range in hardness: from limestone (hardness 3), to quartz (7), and diamond (10). Yet whether soft or hard, most rocks are brittle: they resist compression but break easily under bending or impact. This trait shapes the image of *“rigid”*: not flexible, not supple, but strong and steadfast—like a personality forged in hardship (12).

"Rock" → "Rugged":

In Vietnamese, rough skin or a sturdy frame is described as *"xù xì"*, craggy, coarse, like the bark of an ancient forest tree: thick and abrasive. The root sound of *"ráp"* (rough) may echo the onomatopoeia of *"rock"*, which begins with the strong, vibrating *R*. This *R*, a rolled alveolar, requires tight jaw control and tongue vibration—physically mimicking roughness in the speaker's mouth. The English word *"rugged"* evokes the same imagery: coarse, tough, and robust like unhewn stone. Could it be that in the deep unconscious of language, the sound of *"rock"* planted a shared sensory impression of roughness—like the first human hand ever to touch stone? (90)

"Rock" → "Rumble":

A deep, resonant roar—like rocks falling from great heights. In its primordial essence, *rock* was not a thing, but a sensation: the weight and stillness of matter. When massive boulders slip from mountain slopes, the sound "*rum rum"*, does not echo through the air, but rises from the trembling of the Earth itself. Humans did not *see* the rocks fall, they *heard* them. This sound, in proto-language, was captured as *"rumble"*—a gritty, repeated, vibrating cluster of consonants, like the pounding rhythm of stone striking stone.

"Rumble" is not visual; it is sonic and seismic. It is the reverberation of *rock* in motion, the moment the immovable fractures. The transformation from *rock* to *rumble* is a passage from stillness to movement, from stone to thunder, from object to sound.

That is why *"rumble"* stands as an F1 acoustic evolution of *"rock"*, a perfect phonetic mutation that retains its root meaning (stone) while expanding the sensory experience into trembling sound (12).

"Rock" → "Roar":

When falling rocks not only shake the ground but release a thunderous cry, we get *"roar."* A primal sound capturing the overwhelming force of stone in motion. *"Roar"* is not just the voice of beasts, it is the voice of cliffs collapsing, of mountains shattering, of forests holding their breath. Both *"rock"* and *"roar"* share the vibrating "R"—a letter that growls and explodes, symbolizing a surge of force from within. *"Roar"* is the sonic transformation of *"rock"* breaking its stillness, becoming the scream of nature itself. (12).

2.2. F2 Derivations from the F1 "Rock"

From the first-level variants (F1), language continues to evolve second-level derivatives (F2):

"Rock" → "Root" → "Rooted":

To be rooted—to be grounded and steadfast. From *"rock"*, a symbol of endurance, comes *"root"*: the tree's anchor, gripping stone to survive. When roots bore deep into stone, we arrive at *"rooted"*, a word denoting deep attachment, unshakable foundation. Phonetically, the *"r"* and elongated *"oo"* evoke the sensation of something stretching, delving, searching, like tendrils weaving through soil and stone. *"Rooted"* is the vocal embodiment of static rock, transformed from lifeless mass into the very foundation of life (12).

"Rock" → "Rigid" → "Rigidity":

From *"rock"*, the archetype of hardness, comes *"rigid"*, meaning inflexible, unyielding. When this trait becomes abstracted, it yields *"rigidity"*, a measure of strength and structural resistance. These words share the resonant *"r"* and the dense, constricted *"g/d"* cluster, mimicking the compact, unmoving nature of stone. *"Rigidity"* is the spiritual crystallization of *"rock"*—matter distilled into character.

"Rock" → "Rugged" → "Ruggedness":

Rugged describes the surface of rock—uneven, coarse, unpolished, yet it is precisely this irregularity that signals strength, endurance, and resilience. *Ruggedness* is the quality born from untamed stone: not conventionally beautiful, but enduring and weather-resistant. In the same phonetic family as *"rock"*, it shares the resonant *"r"*—the trembling consonant of weight and impact.

This word chain reveals a truth: beneath rough exteriors may lie immense internal strength.
(Ayto, 2005)

"Rock" → "Rumble" → "Rumbling"

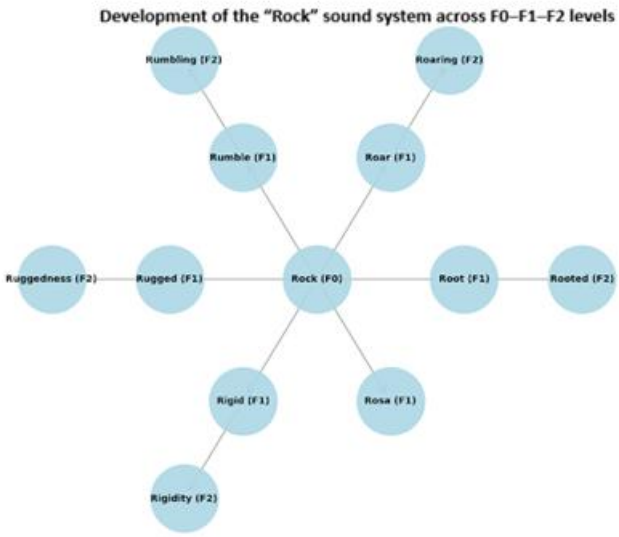
When rocks stir, so does the Earth's crust: volcanoes awaken, magma boils. The word *"rumble"* begins with the resonant *"R"*, followed by a deep consonant cluster—*m-b-l*—perfectly mimicking the drawn-out, low-frequency roar from within the Earth. *Rumbling*

is not mere noise; it is the voice of stone in motion—groaning, growling, or breaking apart. In earthquakes or landslides, the *rumble* often comes first—a primordial warning encoded in language itself.

Whenever *"rock"* is paired with verbs of motion (*roll*, *rumble*, *rupture*), it forms sonic chains that reflect raw natural phenomena. *Rumbling* is the proto-sound of stone speaking to sky and earth—a cosmic echo from the dawn of creation *(Harper, 2024).*

"Rock" → "Roar" → "Roaring"

If *roar* is the primal outburst, *roaring* is its prolonged reverberation—like boulders thundering through a canyon. The suffix *-ing* transforms an act into an event, a moment into a duration. The journey from *rock* to *roaring* traces the evolution of a static object into a vivid echo of movement and primal power *(Harper, 2024).*



2.3. F3 Derivations from the F2 of "Rock"

"**Rock" → "Root" → "Rooted" → "Uprooted"** *(Torn from one's roots)*:

A living being that is *"rooted"*—deeply anchored in the earth—represents stability and deep connection to its origin. But to be *"uprooted"* means more than physical displacement: it is the severing of symbolic ties—separation from homeland, from history, from the place where life first began. For instance: *"A tree can be uprooted by a storm"*—this is not just a physical image, but a metaphor for disruption caused by external forces.

Of note is the intimate relationship between roots and rocks: roots do not only burrow into soft soil, but also snake into stone crevices, prying apart slabs of rock like the fingers of time. When a tree is *uprooted*, even the stones entwined in its base may be torn out as well—just as shifting earth dislodges stone. Here, *"rock"* is no longer a passive foundation but a participant in upheaval—swept away when the root of life is pulled from its dwelling. A powerful image showing: even what appears most steadfast—stone—can be dislocated if life's roots are torn from their source. *(Harper, 2024)*

"Rock" → "Rigid" → "Rigidity" → "Rigidify" *(To make rigid)* [14]:

Rigid describes a state of stiffness and inflexibility—like stone, like steel, or like a belief system fossilized in time. To *"rigidify"* is to make something even more unyielding, harder to shape, like how soft earth becomes sedimentary rock, or how volcanic ash compresses into mountainous strata. *Rigidity* is not just physical, it is also psychological: when minds or ideologies grow immutable, resistant to movement, impervious to the new.

Example: *"The policies were rigidified over time."* A short sentence, yet it reflects the petrification of thought. Like sediment, once pliable mud, which over time, under pressure, layer upon layer of ages—hardens, and finally becomes something no longer easily changed.

The word *"rock"*, in its deepest sense, traces this path of gradual solidification, from motion to stillness, from life to fossil. Every act of *rigidification* is a step closer to disconnection from the living flow of the cosmos. (12)

"Rock" → "Rugged" → "Ruggedness" → "Ruggedized" *(Made durable to withstand harsh conditions)* (12)

From *"rugged"*—describing the coarse, enduring texture of rock—emerges *"ruggedness"*, the quality of resilience. When humans imitate that quality in manufactured objects, we get *"ruggedized"*, meaning reinforced to endure extreme environments. Whether natural stone or electronic equipment, this lexical chain reflects a universal principle: *Anything that emulates stone lasts longer.* Durability, when drawn from the rock, becomes a blueprint for survival.

"Rock" → "Rumble" → "Rumbling" → "Earthrumbling" *(The shaking of the earth)* (12)

"Rumbling" is a deep, low sound—like boulders crashing down a slope, subterranean magma churning, or the Earth's crust shifting before rupture. When expanded into *"earthrumbling"*, the word transcends sound, it becomes a symbol of seismic upheaval: of geological strata, of history, or of destiny itself. Example: *"The volcano caused an earthrumbling noise"*—not merely a description of volume, but a warning: Stone is speaking, Earth is rising, and nature is transmitting an ancient message.

"Earthrumbling" combines both sound and motion, channeling a primal force, where rock ceases to be static and becomes a protagonist in the planet's fury. The word *"rock"*, through this linguistic chain, again asserts its symbolic power: *not just a foundation, but a resonant pulse connecting humanity to the deep strata of the Earth. (US Geological Survey, n.d.)*

"Rock" → "Roar" → "Roaring" → "Roaringly" *(With thunderous intensity)* (34)

"Roar" is the primal growl, *"roaring"* the echoing force prolonged, and *"roaringly"* is the manner in which that sound spreads—fierce, explosive, undeniable. From falling stones to crashing waterfalls to human outcry, this word chain reflects how *"rock"* evolves: from solid object → to phenomenon → to state of emotional and sonic expansion. *"Roaringly"* is how stone screams—in language, in emotion, in laughter that echoes like an avalanche.

"Rock" → "Roar" → "Roaring" → "Thunderous Roar" *(A roar as loud as thunder)* (C, 1989) *"Roar"* is a guttural cry, rising from the lungs of nature, when a lion draws breath and bellows, or when rock cascades from a cliff into a chasm. When fused into *"thunderous roar"*, the sound transcends noise: it becomes a wave of force, resonating from the cavern's depth to the edge of the sky.

Example: *"The lion let out a thunderous roar"*—not merely the cry of a beast, but the voice of raw power, of primal truth. Likewise, when tons of rock crash down from a mountaintop, or when a waterfall strikes the stones below, the resulting sound is a *thunderous roar*, the cry of stone mingled with thunder, echoing the fury of the earth and sky.

In symbolic language, *"roar"* is the voice of what cannot be ignored: an awakening call, a sign of upheaval's beginning. When *"rock"* evolves into *"roar"*, it marks the shift from stillness to action, from silence to a majestic warning, as if stone itself has finally risen to speak its truth. (12)

Compound Words Formed from "Rock"

Rock → Rockslide *(Landslide, mass of falling rocks)* (124)

Rockslide combines *"rock"* (stone) and *"slide"* (to slip or glide), describing the sudden and massive fall of rock and earth from a mountainside. This is not merely a geological event—it is a primal image of rock losing its stability, unleashing a chain of natural collapse.

This compound expands the role of *"rock"*—from inert object to destructive force—affirming that even the most solid foundation can become a catalyst for transformation in nature.

Rock → Rocksteady *(Steady, unwavering; a genre of music)* (124)

Rocksteady blends the image of a boulder with the state of steadiness, describing something or someone firm, unshaken, like a stone that does not yield even amidst turmoil. The phrase *"She remained rocksteady despite the challenges"* evokes not only mental resilience but honors a quiet, immovable strength.

Rocksteady is also the name of a renowned music genre from Jamaica, emerging in the 1960s.

Evolving from ska, it was slower, deeper, carrying a rhythm as steady as a heartbeat holding time within a storm. Its name itself, *rocksteady*, invokes the image of unwavering ground: where sound is not merely heard but held, endured, lived.

In this context, *"rock"* in *"rocksteady"* speaks not only of stone, but of willpower forged by stone, and of music born from the strength of inner stillness. It is the pulse of courage, resonating through lands battered by wind and histories steeped in suffering *(125).*

📌 **Remarks:**

Language evolves from the way humans describe natural phenomena.

The word *"Rock"* does not merely exist in the physical sense—it extends its influence to abstract concepts such as strength, resilience, and vibration.

3. "Rock" in Other Languages

The word *"Rock"* appears to share phonetic roots with many terms across languages *(126)*:

German: *"Rücken"* – back, the hard part of the body.

Dutch: *"Rots"* – rock, hard object.

Old Norse: *"Rauk"* – upright stone, natural rock formation.

Latin: *"Ruga"* – wrinkle, rugged or coarse surface, resembling natural rock texture.

Ancient Greek: *"Rhakos"* – tattered, which may symbolically relate to rough or jagged surfaces.

This suggests that *"Rock"* could be one of the proto-sounds used by early humans to describe a widely observed natural phenomenon, echoing across diverse language families.

4. Discussion

1. Is "Rock" one of the oldest words humans used to describe hardness?

Very likely. In ancient languages, words referring to "stone" or "hard object" were often short and contained forceful consonants like *r, k, t,* or *g*. For example:

Proto-Indo-European: *rak / kar / gron* (related to hardness, roughness)

Latin: *rocca*

Germanic: *stein*, *rok*

Sanskrit: *ashman* (stone, also the root of *asman*, meaning "sky"!)

This suggests that *"rock"*—or its phonetic cousins—was likely one of the earliest symbols for something unbendable, a boundary humankind had to respect—or strive to overcome.

2. If "Root" derives from "Rock," can we say that all ideas of growth and grounding began with the concept of stone?

A profoundly valuable hypothesis! In nature, roots anchoring into soft soil is simple, but roots clinging to rock is true survival. So, if ancient language began with symbols, then *"root"* might originally describe "clinging like stone" or "penetrating rock to live."

Digging even deeper:

A tree growing from stone symbolizes the highest will to survive.

Hence, *"root"* is not merely attachment, it is the act of clinging upward, the image of life evolving against adversity.

→ Thus, the idea of *growth* was not born from ease, but from taking root in the hardest place of all: **stone**.

3. If "Rosa" is related to "Rock," did ancient people name the rose not for its color but for its character—its thorns and resilience?

The name *"rosa"* is commonly linked to the color "rose" (pink/red), but symbolically speaking:

Roses grow in chalky soils, dry ground, even on hillsides.

Its thorns are biological defenses, just like rock's roughness protects against erosion.

The spiral shape of rosebuds resembles stone swirls, fossil spirals, rock veins.

→ If *"rosa"* comes from *"rock"* + a softening suffix *-a*, it may describe beauty forged through resistance, a tender being rising from unyielding stone. Not merely a color, but a symbol of grace grown from grit.

The principle proposed in this study departs from a purely semantic interpretation of language formation and instead emphasizes the role of acoustic mediation. Not all referents in the natural world possess inherent sound properties. Entities such as "roots," for example, are intrinsically silent. As such, their linguistic representation cannot originate from direct acoustic imitation.

Under this framework, naming emerges through a process of associative transfer: sound is borrowed from acoustically salient phenomena that are ecologically or functionally related to the referent. In the case of roots, their primary interaction is with soil and, more critically, with rock—materials that resist, crack, and produce audible feedback when engaged. Unlike roots, rock possesses clear acoustic signatures: impact, friction, fracture.

It is therefore plausible to hypothesize that early phonetic forms associated with "root" did not arise from the root itself, but from the auditory experience of interacting with

resistant substrates such as stone. In this sense, sound is not imitated from the object being named, but from the boundary conditions in which that object exists and operates.

This leads to a broader linguistic principle: vocabulary formation may follow an indirect acoustic pathway, in which silent entities are encoded through the sounds of their interactions, rather than through intrinsic properties. Sound, in this model, functions as an intermediary layer between perception and naming, allowing language to extend beyond the limits of direct sensory emission.

Accordingly, the relationship between "rock" and "root" should not be interpreted as a strict etymological derivation, but as an instance of acoustic borrowing within an ecological system of meaning construction. This mechanism—whereby sound is transferred across related domains—constitutes a central hypothesis of the present work and may offer a new perspective on how early human language expanded to encompass both audible and non-audible aspects of the natural world.

5. Conclusion

The word "Rock" is not merely a reference to stone. It can be interpreted as an acoustic and conceptual imprint of resistance—of collision, impact, and the encounter between force and boundary. Within the framework proposed in this study, "rock" represents not only a material object, but a perceptual threshold: the moment at which human action meets something that does not yield. In this sense, it encodes an early experiential category through which the natural world was recognized, tested, and ultimately named.

From this foundational domain, a network of related expressions appears to emerge, not as strict etymological derivatives, but as conceptually aligned extensions:

Root – where life anchors itself against resistance;

Rigid – where structure stabilizes and holds form;

Rosa – where form and beauty arise under constraint;

Rugged – where irregularity and resistance define landscape and character;

Rocksteady – where stability becomes rhythm and controlled motion.

These terms can be understood as occupying different positions along a shared semantic continuum, in which hardness and resistance are not endpoints, but starting conditions for

adaptation, growth, and transformation. The progression from "rock" to these associated forms reflects a broader cognitive pattern: human language extends meaning by mapping physical experience onto biological, social, and aesthetic domains.

Within this perspective, "rock" functions as a central node in an evolving phonosemantic system. As language develops, it generates successive layers (F1, F2, and beyond), allowing the original experiential core—contact with hardness—to be rearticulated across multiple fields, from geology ("rockslide"), to material science ("rigidify"), to cultural expression ("rocksteady"). These extensions do not imply a single linear origin, but rather a process of semantic radiation, in which an initial perceptual anchor supports diverse yet structurally related meanings.

This leads to a broader question concerning the role of early sound formation in language evolution. If "rock" corresponds to an encounter with resistance, might it represent one of the earliest stabilized sound categories through which humans encoded the non-living world? And if so, could later expressions involving motion and rhythm—such as "rock and roll"—reflect a secondary reorganization of this same experiential base, where resistance is transformed into movement, oscillation, and cyclical force?

While such connections remain hypothetical, they point toward a unifying principle underlying this study: language may originate not from isolated objects, but from recurring interactions between humans and their environment. In this view, "rock" is not simply a word that describes stone; it is a linguistic trace of how humans first encountered, resisted, and ultimately integrated the material world into systems of meaning.

CHAPTER 8: FIRE

Creation and fury

“Beasts fear fire. Fire fears water. Humans learned to seek refuge in water to survive fire. They then mastered fire to rule over the beasts. From that moment, they were no longer mere survivors. They became the leading species.”

The dawn of intelligence in the chaos of the primordial world.

1. Introduction to the Sound of “Fire”

Are you ready to drift back into memory?

“Pleistocene epoch, on a scorching summer afternoon. The sun scorches the earth. Dry winds roar through the forest, lifting dead leaves that rustle and rattle like a thousand whispers of panic.
From the horizon, dark clouds roll in, heavy and ominous. Thunder roars. Lightning tears across the sky like roots of blazing trees, slashing down from the heavens into the bowels of the earth.
Beasts shriek and shrink in fear. Birds cry out and scatter, as if the sky itself were collapsing. A group of early humans, bare-chested, draped in animal skins, clutching crude wooden sticks, flee toward a rocky hillside, seeking shelter in a cave. But then...

“CRACK! BOOM!!” A savage bolt of lightning strikes, piercing a long-dead ancient tree. In an instant, flames erupt from its trunk, roaring red like the mouth of a demon. The wind, like a mad spirit, circles the blaze in ecstasy, howling, dancing. It carries the fire, scattering it across the grasslands like a frenzied gift. Fire races like a wild antelope in heat, untamed, unstoppable.

Now and then, a whirlwind lifts burning leaves and drops them across the dry streambed, sparking new blazes. A crimson symphony of chaos is born. Wild beasts scream and flee. Some humans don’t make it back to the cave. They huddle in the dry stream, the only place fire dares not touch.

And amid the chaos, one man grins with glee: *Fire has defeated saber-toothed tigers, lions, and every beast they once feared.* But another pair of eyes, deeper and stiller, looks beyond the flames...
and sees a future—where it is they who will command this power.”

1.1. Why Did “Fire” Emerge?

“Fire” is not merely a word denoting flame. It is a phonetic symbol, echoing both the sounds fire makes when burning and the instinctive cries of living beings when they come into contact with it. When wood burns, it produces cracking and popping sounds, caused by the heat drying and splitting it apart. When humans or animals are scorched by fire, they scream reflexively—possibly the very source of the “ire” in “Fire.”

Hypothesis (Pre-writing era):

Fire produces a range of sounds during combustion:

- As wood is dried and fractured by heat, it emits *"crack crack"* sounds.
- As gases inside the wood ignite, *"pop"* and *"sizzle"* are heard.
- When the fire blazes intensely, it creates a *"Pyr, Pyr"* or *"whoosh"*, *"fwoosh"* sound (as described in Vietnamese: *phà phà* or *phừng phừng*).

When humans or animals are burned, they cry out: *"Ire!"*, *"Ai da!"* -a raw vocal response to pain.

"Pyr" may represent a fusion of the sound of burning (P/F) and the biological reaction to fire (Ire).

The word "Find" may be related, because in darkness, early humans needed fire to illuminate their search.

The word "Fine" could have stemmed from *"Pyr/Fyr (Fire)"*. In early societies, elders might praise children for finding useful items, or associate fire with blessing, protection from beasts, and warmth.

"Finger" might trace back to *"Pyr/Fyr (Fire)"*, as children often burnt their fingers playing with embers or burning sticks.

The word "First" may also share roots with *"Pyre/Fire"*, as fire was one of the first elements humans tamed, marking a turning point in human evolution.

Key Point:

"Pyr/Fyr (Fire)" is not merely a physical phenomenon—it carries within it the emotional reaction of humans to flame. The word *"Pyr/Fyr (Fire)"* contains the vibrant "R" sound, conveying vibration, intensity, and explosive release. It does not simply describe combustion, it also evokes power, warfare, and the eruption of emotion.

"Fire led humankind out of the darkness of ignorance."

The Origin of the Word "Fire" in English (Written Language Phase):

✅ **Proto-Indo-European (PIE)**

The English word *"fire"* originates from the Proto-Indo-European root *"péh₂ur"*, meaning *"fire"*. This was an inanimate noun, referring to the natural phenomenon of flame. The root *"péh₂ur"* was reconstructed through comparative historical linguistics.

✅ **Proto-Germanic:** This PIE root evolved into *"fūr"* in Proto-Germanic—the ancestral language of English, German, and other Germanic tongues. The sound shift from *p* to *f* reflects Grimm's Law, a notable consonantal transformation unique to Germanic languages.

✅ **Old English:** In Old English (5th to 11th centuries), the word became *"fȳr"* (pronounced approximately /fy:r/). *"Fȳr"* was used both literally (to refer to actual fire) and metaphorically (to denote passion or enthusiasm).

✅ **Middle and Modern English:** Following the Norman conquest in 1066, *"fȳr"* gradually transitioned into *"fire"* in Middle English (11th–15th centuries), influenced by Norman pronunciation. By the time of Modern English (from the 15th century onward), the word had been standardized in both spelling and pronunciation as *"fire"* (/ˈfaɪər/ or /ˈfaɪr/).

2. The Evolution of the Sound "Fyr"

2.1. F1 Derivations from F0 "Fyr"

At first, *"fire"* was simply a phonetic label, a name for a natural phenomenon. But over time, it evolved, branching into new sound forms to describe other aspects of fire, phenomena similar in essence, or states of being birthed by it.

If fire could consume everything, reduce all to ash, then it was also used to release rage, or to purify the dead—helping them ascend to heaven, cleansed by flame.

"Fyr" → "Fury"

In ancient times, there was no term for *"anger."* When someone was angry, they became fierce. And sometimes, anger gave rise to destruction, to war, or became an enemy burning within the self. (We will explore the etymology of the word *"anger"* in the Eastern linguistic system, Part 2.)

When people became enraged, they turned to fire, because those who mastered fire knew its devastating power. Fire was nearly unstoppable. Beasts feared it. A single flame could burn down a house, or an entire village.

Thus, only when anger reached its peak, only in moments of psychological extremity, did people wield fire as a weapon to resolve conflict.

Because of this, the word "Fyr", the primal sound of flame, eventually gave birth to a variant that came to name a state of rage so intense that it longed to burn everything down: That word was "Fury."

When hatred brews, fire begins to flicker in the mind. The stronger the rage, the higher the imagined flame. And at some point, when the inner temperature peaks, the thought of burning becomes a real and tangible solution, one that could erupt at any moment. Today, even though we have found gentler ways to contain our "fury," people still turn to fire, burning photographs, clothing, even memories. And the word *"Fury"* remains, a smoky remnant of an age when fire was the ultimate outlet for wrath.

"Fyr" → "Flare"

A sudden burst of light in the dark, "Flare" is the moment fire erupts when conditions allow, like flame meeting wind, or dry wood feeding its hunger. It is proof that as long as a spark remains, even the smallest ember in a cold, black night can blaze again and consume an entire forest.

"Flare" is fire in its expressive state, a burst, a declaration:

"I am still alive. I am dangerous. And as long as I burn, everything can change."

"Fyr" → "Pyre"

When fire is used to honor and release the dead.

At first, humans used fire to scare away wild beasts... then to express rage... Eventually, they learned to use it to cremate the bodies of the deceased. There are five major burial practices: cremation, water burial, earth burial, sky burial (exposure), and tree burial. Among them, cremation became most prevalent, especially when humans realized it helped prevent the spread of disease during outbreaks.

To burn a body, large quantities of wood were gathered, enough to reduce a human form to ash. Over time, monks and sages saw something deeper: Fire returned the body to Mother Earth, and in doing so, it freed the soul, unburdened, unattached, and ready for the next realm.

At that moment, "Fire" became sacred, a guiding light for the spirit's journey to nirvana.

Thus, *"Pyre"* emerged, not just as fire, but as fire made holy: A flame with purpose, a bridge between the mortal and the eternal.

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"Fyr" → "Inferno"

"Inferno" originates from the Latin *"infernus"*, meaning "within." But not within a room, nor a thought, rather, within a fire.

If you've ever seen a house burn, or simply watched a documentary on fire disasters, you'll understand why *"Inferno"* doesn't just mean *"a big fire"*. Inside the flames lies something far more primal: horror.

Scorching skin. Lungs filled with toxic smoke. A throat so dry, even screams can't escape.
No light, no life, only the sound of fading cries within the furious blaze.

"Inferno" is when fire is no longer controlled by man, but man is consumed by fire.

That feeling of being trapped within flame was likely the first emotional seed of what would later become the image of Hell.

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That feeling of being trapped within flame was likely the first emotional seed of what would later become the image of Hell. Early humans had no religion. But they had *fear.* They had no theology of sin. But they had seen *bodies charred beyond recognition.*

From raw experience, language emerged, and with it, the first symbols of spiritual punishment: fire.

Later, as languages matured and religions arose, *"Inferno"* became a universal image of retribution:
in Dante's *Divine Comedy*; in Buddhist and Taoist beliefs; in myths where souls are burned in the underworld for their sins.

Thus, *"Inferno"* is not simply fire;

It is the most terrifying form of fire: A place where humans cannot breathe, cannot run, cannot scream. They can only endure until they are reduced to ash.

"Fyr" → "Friction"

Before humans even knew what fire was, they had already felt the heat of friction. When two hands were rubbed together, especially in the bitter cold, a faint warmth would appear.
When two rough stones scraped with force, sometimes a tiny spark would fly. When a prehistoric bow drill pressed against dry wood, fire emerged.

The word "friction" came directly from these experiences. It stems from the Latin *fricare*, meaning *"to rub"*. But ancient people didn't rub because of philosophy. They rubbed because they were cold. They scraped because they wanted to survive.

And one day, from that repeated motion, they discovered one of the greatest breakthroughs in human history:

Fire could be born from bare hands.

The first fire did not come from lightning. It didn't fall from the sky. It came from the hands of humans, from friction, from a will that refused to surrender to cold, darkness, and death.

Thus, when *"Fyr"* passed through the experience of physical effort, it became *"Friction"*, a branch of *Fire* not of destruction, but of creation. It was how humans named a flame born of their own labor, not of miracle.

"Fyr" → "Find"

Before fire, humans could not find their way. Darkness devoured all direction. Lost in the forest at night, they could only climb ancient trees and wait for morning. Without fire, entering a cave meant clawing at the walls, feeling the roughness of stone to remember the way back. Before light, the act of *finding* was primitive, blind, desperate.

Then fire came. With fire, humans could see the ground again, See their footprints, the path into the cave, the fallen stone spear. Fire was not what they *found*. It was what made finding possible.

So the word *"Find"* was born from *"Fyr"*, the original spark of fire. To find is something only light makes possible. Without fire, there would be no finding paths, tools, or even each other in the forest at night.

"Find" then, could not have existed before "Fyr". It is a function born from fire. Fire lets us see. To see allows us to find. And "Find" is one of the earliest gifts *Fyr* gave to humankind.

"Fyr" → "Finger"

Possibly a variation of *"find"*, or perhaps it arose from a familiar tribal experience: Children often burned their fingers while tending the fire. In early tribes, children were often tasked with keeping the fire alive—so they interacted the flame frequently. The phrase *"so dark I can't see my fingers"* may also reflect this origin.

"Fyr" → "Fine"

At first, "good" wasn't a moral concept. To early humans, "fine" meant *not dead.* It meant surviving a freezing night. It meant the fire was still burning in the cave at dawn.

When someone asked in the morning:

"Is the fire still going?" And heard: "It's still burning." That was "fine**"** It meant safety. It meant relief. **As long as the fire was alive, there was no need to fear.**

2.2. F2 from F1 "Fire"

From the F1 variations, language continued to generate F2 variations:

"Fyr" → "Fury" → "Furious"

The fire that has lost all reason. If "Fury" is the name for a state of anger so intense it ignites, then "Furious" is when that fire has transformed into concrete action. A person in "Fury" might still be sitting there, trembling with rage. But a "Furious" person has already stood up, picked up a rock, a stick, or... lit an actual fire. At this stage, fire is no longer a symbol – it has become a means. A "Furious" person no longer thinks in terms of right or wrong, but follows only one instinct: to burn everything that causes pain, including themselves. In early times, that was when people burned down their own shelters, hurled torches into enemy food stores, creating the first fire assaults in history – not out of strategy, but out of wrath. "Furious" is "Fyr" when it has escaped the control of the human mind. It is no longer a state – but an act that breaks all boundaries. Just like a small spark can erupt into a forest fire, a normal anger can cross the threshold and become "Furious" – when it has the conditions, the fuel, and someone to pour more oil onto it. Today, "Furious" is still used to describe rage beyond limits: "Furious storm," "Furious pace," "Furious anger." All carry the legacy of "Fyr": the uncontrolled fire. All carry the legacy of "Fyr": the uncontrolled fire.

"Fyr" → "Flare" → "Flammable"

Can burn, easily catches fire. "Flare" is the flash of light in the dark, usually occurring when a small flame encounters favorable conditions like wind, oil, or gas. Even a cigarette butt that seems extinguished can "flare" up if it falls into a pile of dry straw. In the primitive world, a flare was not a beautiful sight, but a warning. Because after that flash of light, everything could catch fire and spread beyond control. From "flare," humans gradually realized that some things ignite more easily than others. Dry leaves burn faster than stone. Fabric burns faster than flesh. Fat burns more fiercely than water. From these experiences, humans began to classify the world by its degree of flammability, and from there the concept of "flammable" was born, meaning capable of burning. "Flammable" is not just a property

of an object, but also a measure of environmental danger. A "flammable" forest is one that can become an "inferno" in just a few minutes. A "flammable" house is a place where no carelessness with fire is allowed, not even for a second. And a "flammable" person, in the earliest sense, is not someone hot-tempered, but someone carrying fire-prone materials – a danger in a society still dependent on living fire. If "flare" is the expression, then "flammable" is the essence. Both are rooted in "fyr", because only when humans fully understood the nature of fire did they know what could sustain it, what could fuel it, and what must be kept far away from it at all costs.

"Fyr" → "Inferno" → "Infernal"

A blazing hell, complete destruction. When early humans went through a great fire, something no one could extinguish, no one could command, they didn't need a poetic name. Later, when people gave a name to this memory, Latin recorded it as "infernus," meaning "inside", that is, inside that terrible fire. From there, "Inferno" was born, a fire beyond rescue. And "Infernal" refers to anything possessing a burning, persecuting, enclosing nature of heat and darkness. If "Inferno" is the blazing scene in front of your eyes, then "Infernal" is the lingering heat, the scorching memory, the uncleanable scent of things once burned.

"Fyr" → "Fire" → "Firearm"

"Fire" initially was the flame that burst from dry wood, flint, or a primitive fire drill. But once humans gained control over fire, they not only used it for warmth, cooking, and illumination, they also learned how to use fire as a weapon. They stuffed animal fat into leather pouches, lit them, and hurled those fire sacks at enemies. They soaked arrowheads in oil and fat, set them alight, and fired them into enemy camps or ships. These techniques appeared early and were used across various civilizations: the Battle of Red Cliffs in China, the Battle of Bạch Đằng in Vietnam, or the Byzantine Empire's wars with a kind of fire that burned long, burned fierce, and destroyed everything that even water couldn't extinguish. Fire gradually became an indispensable element of warfare. From primitive fuel, humans advanced to gunpowder, to flamethrowers, rockets, and eventually to weapons capable of delivering death from a distance. When that weapon was born, a name also formed: "Firearm", a weapon containing fire. The ancients had no separate word for guns. They simply said, "that thing has fire." Later, they added "arm", arm, as in limb or combat tool.

Thus, “firearm” was born: an object that carries fire within, used to kill from a range that bare fire couldn’t reach. By the 14th century, a firearm was a bamboo tube packed with gunpowder, a brass pipe emitting smoke, an explosion in a soldier’s hand. And each time it exploded, death happened from afar, something fire had never done before. No need for direct flame, just a tiny spark was enough to end a life. “Firearm” is Fire caged, controlled, but also Fire empowered to kill.

“Fyr” → “Fire” → “Firework”

Fireworks, symbolizing fire bursting into light. When humans learned to control fire and compress it into tubes, they didn’t just use it to burn, but to shoot into the sky. “Firework” was born from stuffing gunpowder into bamboo tubes, adding mineral colors, then igniting it so that fire shot out and exploded in the air. Initially, it was used to ward off evil spirits, to signal warnings, or to boost military morale. Later, it became a form of entertainment, but its root remained “fire” being launched as a “work”, a deliberate explosive act. “Firework” is fire put to work, fire not burning people, but awakening the sky.

“Fyr” → “Find” → “Finder”

A seeker, possibly related to using fire to light the way.

“Fyr” → “Fine” → “Refinement”

Ancient humans discovered that when stones were burned in intense fire, something would melt out—metal. But not every burn yielded something pure. They had to burn again and again, sift out impurities, discard the dull residue, and retain only the finest part. Thus, the word “fine” was born: the small, the smooth, the part that has passed through fire. When this action became a technique, a deliberate repetition to obtain the best result, it was called “refinement”: the process of purification by fire. Without fire, there is no refinement. Without “fyr,” there is no “fine.”

“Fyr” → “First” → “Firstly”

Carrying the meaning of pioneering, origin, just as fire is the source of life, “Firstly” is the semantic extension of “First.”

Observation: “Fire” gradually expanded its meaning to include everything related to fire, from physical combustion to emotional outbursts and even warfare. Language develops

according to how humans experience fire—from a survival tool, to a weapon, to an emotional symbol.

From "Fyr" to "Fine"

The root sound *"Fyr"*, the original name of fire, when filtered through the emotional memory of *"fire still alive"*, becomes *"Fine"*:

A state in which light still flickers, warmth still lingers, and danger has receded.

In a cold night, a small flame is the entire sky of hope**.** A steady fire meant everything was *"fine"* Only when the fire died did panic begin. Thus, in the subconscious of ancient humans, fire itself was "fine". Without *"Fyr"*, there could be no *"Fine"*.

Later, as society stabilized and fire was no longer a daily concern, *"Fine"* expanded its meaning:

"I'm fine."

"This dish is cooked just right."

"That painting is fine art."

But whether it refers to health, food, or aesthetics, deep within every use of the word *"fine"* there still echoes the warm ember of a primordial flame.

"Fyr" → "First"

Fire—the thing that came before all else, the force that led humans to civilization. In the life of early humans, nothing began unless fire was ready. Before a hunt, they checked the fire. Before leaving the village, they carried an ember, like a sacred treasure. Upon entering a cave, fire was lit first, not for warmth, but because it defined the space as "livable".

Fire didn't just heat. It lit the path, repelled beasts, cooked food, sterilized wounds. And above all, kept humans from slipping back into the realm of beasts.

In every origin story of humankind, fire led.

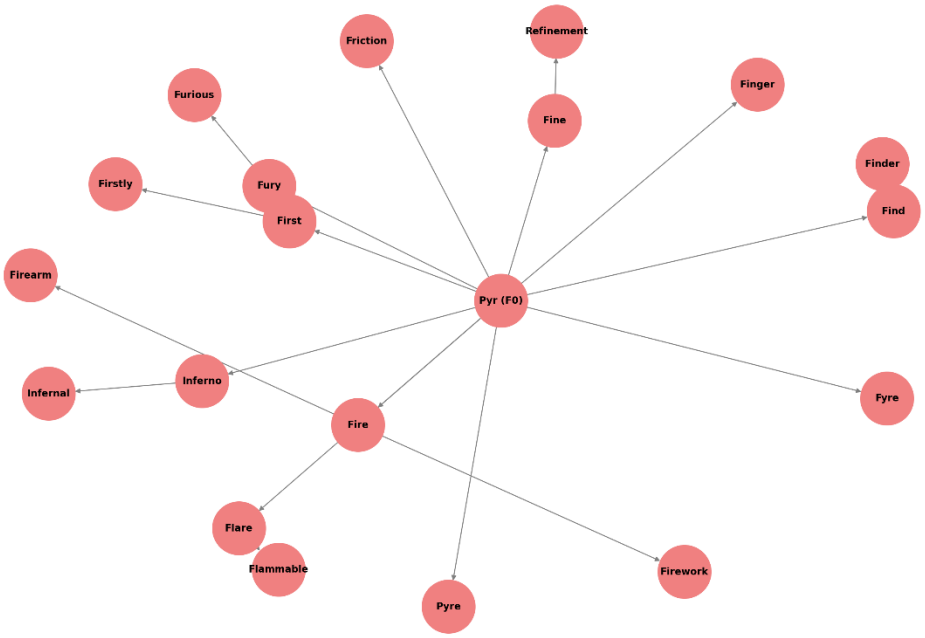
Thus, the primal sound *"Fyr"*, the earliest expression of burning, gave birth to the word *"First"*.

Not to mark rank in a long line, but to mark what must exist before anything else can be called "life".

Without fire, there would be no hunting, no eating, no shelter, no society, nothing. Fire was the precondition for all human action.

That's why "Pyre" gave rise to "First" In darkness, the one holding the torch must go ahead, to show the way.

PYR Schema – Diagram of Linguistic Evolution from the Root Sound "Pyr"



3. "Pyr–Fyr (Fire)" in Other Languages

The word "Pyr" may share a similar phonetic root across many languages (127):

- ✅ Old English: "Fȳr" (Germanic root).
- ✅ Old High German: "Fiur"
- ✅ Old Dutch: "Vuur"
- ✅ Old Norse: "Fýri" (related to dry, flammable wood)
- ✅ Latin: "Pyra" (related to fire, funeral pyres, similar to "Pyro" in modern English)

This indicates that "Pyr/Fyr" is not merely an English word, but one of the primal sounds in the linguistic perception of humankind.

4. Discussion

"Fire led humans out of the darkness of ignorance." But that very flame, if not guided by intellect, can burn down the future. Fire is a blazing paradox: both the light of salvation and the quiet force of destruction. Since the moment early humans first held a torch in the dark, as depicted in the chapter's opening image—fire was no longer just a natural phenomenon. It became a tool, a weapon, a collective memory, and the first symbol of human knowledge.

In every language, "fire" exists not only as a noun, but as a verb and as emotion.

Anger—burning;

Love—warming;

War—scorching;

Discovery—illuminating.

When humans created fire from friction, they unintentionally created culture: learning to preserve**,** to share, to pass it down. From the ashes of a cold night, they built myths, beliefs, and social structures. The word "Fire" expanded into "First," "Find," "Fine," "Fury" like branches radiating from a sacred root. Fire marked the emergence of willpower, the awareness of being "something beyond the beasts." But is fire merely a tool? Or was it the first trial bestowed upon humans by nature? To know how to make fire is to be an intelligent mammal. But to know when to make it, that is wisdom. In the age of nuclear power and AI, perhaps the message of the first flame remains unchanged: He who holds fire without understanding it—will burn the world.

5. Conclusion

Fire in the *I Ching* is represented by the hexagram *Ly*. *Ly* means brightness, illumination, and direction. But *Ly* also means separation, distancing, division. Since humans learned to preserve fire, tribes began to grow, nurtured by the warmth of fire, by the hearth in the dark night, by fire forging their will to live. And when the fire burned bright enough, people left their old tribes to seek new lands. They walked toward the flame within their hearts, carrying with them the loneliness of being the first to leave the shared embrace. Fire helped humankind overcome the dark, paved the way to freedom, to exploration.

But that same fire—in war—was the spark that burned down families, consumed homes, tore apart parents, lovers, siblings...

Fire is a friend.

Fire is an enemy.

Fire is a beginning.

Fire can also be an end.

Everything depends on the one who keeps the flame.

APPENDIX: STONE AND ROCK

1. "Stone" and "Rock" – Two Destinies of the Word for Stone in Human Language.

Though they both mean "stone," *stone* and *rock* differ not only in grammar or nuance, they embody two distinct **souls** through which humankind has perceived the essence of stone.

"Stone", derived from the ancient Germanic *"stainaz"*, is a stone felt with reverence. It rests silently, yet it can sing, if touched the right way. Like the basalt slabs of Vietnam's Central Highlands, which ring out long, resonant tones when struck, *stone* becomes not just material, but a voice murmuring from the heart of the earth. It is the stone of rituals, of memory, of ancient instruments, where stone whispers the music of origin.

Meanwhile, *"rock"*, though also stone, traces its roots to Latin *"rocca"* (cliff) and was shaped by Old French *"roque"*, carrying a sense of motion, collision, vibration. *Rock* is not the stone that sits still, but the stone that rolls, that strikes, that revolts, that pulses with modern rhythm. It is the rebel's stone, the music of youth echoing through the cities.

If *stone* is the resonance of a sacred night, then *rock* is the scream of spring in the streets. One is myth, the other is movement. One is the source of sound, the other is the spirit of sound.

And both, begin with stone, but choose two distinct paths to survive in the human imagination.

2. The Lithophone – Music of Ancient Geology

The lithophone, or stone xylophone is one of humanity's oldest musical instruments, where sound is not drawn from string or skin, but from solid stone itself. What's fascinating is this: it cannot emerge just anywhere there is stone. It arises only in regions with unique geological conditions—where the earth has shaped stone that can sing.

- **Central Highlands – Vietnam**

The most iconic cradle of lithophone art, especially in provinces such as Lâm Đồng, Đắk Nông, Gia Lai, and Kon Tum. Here, the earth is layered with ancient basalt, formed from prehistoric volcanic lava rich in iron and magnesium.

Basalt in this region possesses:

– High hardness, but not excessive density.

– Micro-porosity allowing resonance.

– A natural tendency to produce clear tones when struck at the right point.

The stone slabs found are often consistent in length and thickness, either naturally or with slight shaping, producing accurate pitches—sometimes enough to play pentatonic scales.

Here, the lithophone is more than a musical instrument. It is an archaeological relic of a primal sound civilization. Where humans didn't just live near stone...They listened to its soul.

- **Africa – Cameroon & Nigeria**

In the ancient basaltic highlands of Africa, similar sounding stones have been discovered. Though lacking the musical system of Vietnam's lithophones, these show that Stone Age people had already recognized **the sonic potential of specific rocks**, possibly for ritual use. The geology here, shaped by extinct volcanoes, also produced sound-resonant stones, though not yet developed into full lithophone ensembles as in Southeast Asia.

- **Europe – France, England (Stone Harmonicon)**

Certain sounding stones, called *lithophones* or *"stone harmonicons"*, were crafted in Europe during the 18th–19th centuries. These were typically reshaped granite or dense limestone blocks, not naturally resonant like Vietnam's basalt.

In these cases, extensive human intervention was needed to coax sound from the stone,
showing that the geological base here lacked the innate song of basalt, and humans had to sculpt the silence into melody.

- **East Asia – Korea & China (Ritual Stone Chimes)**

In ancient East Asia, both the Chinese and Koreans used a ceremonial instrument known as *bianqing* (stone chimes).

However, unlike the lithophone, these were made from marble or greenstone, producing crisp "clack" sounds like bells. These instruments were more formal and ritualistic, used in royal courts, and less embedded in folk tradition or primal musical exploration like the Central Highland lithophones.

3. Conclusion

The lithophone is not merely an ancient instrument. It is the crystallized memory of geology.
Within each slab, the Earth's molten past, its fevers, its chills, its aching breath, has cooled into a tone that resonates still.

And in each ringing note, the Earth—our ancient mother, calls out to us: To listen; To understand; And to share in her sorrow.

Basalt—dense, porous, rich in mineral voice, is among the rare stones that can sing with true pitch. It is no coincidence that wherever basalt is found, humans have uncovered the first music, from Vietnam's Central Highlands to the Cameroon Plateau, from Stone Age hunters to ancient priests.

Because the first concert...was not played by man, but by stone itself.

CHAPTER 9: PAPA

The caller of fire

(Author's Note: Originally, the sound PaPa should have been placed in the chapter Fire, but PaPa is the sacred name of us all. Don't you agree it deserves a chapter of its own, dear friends?)

1. Introduction to the Sound “PaPa”

Are you ready to drift into memory?

"Late winter afternoon. The chilly wind crawled along the valley, slipping through moss-covered stones. Flocks of birds tucked in their wings, flying back to their nests, signaling the close of the day. People, too, gradually returned after a day of survival. Women and children carried baskets of forest fruits they had gathered, while the men brought back a few fish from the stream beyond the slope. The camp was low in voices, but heavy with hardship.

A woman, cradling a baby in her arms, quietly stepped toward the pile of ashes at the center of the camp. She gently poked a stick into the hearth; ash rose like dust of time – no more fire, no more warmth. And the winter night was cold, bitterly cold. But the most frightening thing was not just the cold – it was the darkness, for in the darkness came creatures unseen by human eyes. In the deep forest, the great cats – tigers, leopards, lynxes – feared only one thing: fire. Wildfires on the savanna had long etched themselves into their ancestral memory. Fire had become a generational terror.

She immediately turned to a child sitting nearby, pointed to the cold ashes and said: “Pyr... Pyre...” The child understood and quickly ran to a man with a rugged face, long beard, and piercing eyes. He repeated, “Pyre Pyre.” The man stood up without a word, walked silently to the corner of the tent, and took out familiar tools: a handful of dry grass, two firestones. He began to strike them, continuously and steadily. The dry grass spread like decaying moss. Tiny sparks flashed and faded. Sweat dripped from his brow, but he did not stop. Patiently, persistently – as though summoning a hidden fire god.

Then suddenly – a thin wisp of smoke rose, curling lightly in the air. A small spark flared up – trembling, faint like a gentle ray of sunlight. Fire had returned. And in that light, the baby in the woman's arms softly made a sound – not yet a full word, not yet clear in meaning – but everyone heard the first utterance: "Pa... Pa..."

From that moment, the father was no longer just the one who stood outside the cave entrance – but became the keeper of daylight within the night. In the primordial era, when humanity had no language, they hid in dark caves, blocked entrances with stones, and guarded with wooden sticks. Living in tall trees was no safer, for great cats and snakes could climb. Primates, having lost their night vision advantage, became easy prey. But when fire appeared, the balance shifted. Fire not only provided warmth – it drove away fear. No beast dared approach the flames. They retreated, carrying the inherited terror of their ancestors.

And from the moment humans grasped this secret, they no longer depended on caves. They split into small groups, expanded their living spaces, and gradually formed tribes. Those who could make fire – who preserved "Pyr" – became "Paewr" – and were honored. They became "Papa" – not merely biological fathers, but those entrusted with protecting life through the darkness.

Later, "Paewr" became "PaPa," while "Pyr" transformed into "Fire," and that strange suffix "-er" – once merely a tail sound of fire – returned as a destiny, attaching itself to countless modern occupational nouns: maker, hunter, teacher, builder... As if history never truly ends, only transforms – and that ancient sound still echoes in every child calling their father: "Pa... Pa..."

1.1. The Reason for the Emergence of the Sound "Babe"

The sound “papa, ba ba” was formed from the root sound of fire — the man who created fire, fire as authority. In ancient times, tribes were led by women, and the greatest power rested in female hands. But with the birth of fire, tribes began to split into smaller groups because they felt more confident against wild beasts. The more the tribes divided, the more the role of men increased. The endurance and persistence of men enabled them to create fire more easily. Fire became associated with strength against animals; fire belonged to those who could summon it, and fire would serve the one who awakened it.

“Papa” gradually became the name that children used to call, and the man who made fire would refer to himself as “papa” to his children — even to a newborn. Children learning to speak would imitate the “mama” they heard from their mother or older siblings. Their incomplete pronunciation of “papa” turned into “babe,” and over time, “babe” became their own name.

Phonetic transition: “Paewr” → “Papa” / “Baba”

1.2. The Reason for the Appearance of the Sound “Babe”

The word *“babe”* appears in many languages with the meaning of an infant or a loved one. But the deeper origin of this word may not merely be a simple phonetic variation — it may have emerged from natural sounds and the instinctive patterns of early human communication.

Why does the word “babe” appear across so many different cultures?

Could “babe” be an imitation of the natural sounds made by infants?

Is there a connection between “babe” and other words related to life, love, or protection?

2. Tracing the F0 of “Babe”

2.1. Is “Babe” an F0 Word?

F0 refers to the most primitive root words, originating from survival instincts or natural characteristics. “Babe” may be considered an F0 word if:

It appears naturally across many different languages.

It originates from instinctive sounds made by humans.

It is not derived from any specific language, but traces back further to the pre-writing stage of human evolution.

2.2. Origins and Characteristics of the Word “Babe”

The Infant Sound Hypothesis

Many theories suggest that the word “babe” stems from the earliest sounds infants can make, such as “ba-ba” or “ma-ma.” These sounds have the following characteristics:

Easy to pronounce even before actual speech develops.

Often produced by children when seeking attention from adults.

Closely linked to concepts of “mother,” “father,” “protection,” and “affection.”

Evidence from Root Sound (F0)

One of the clearest pieces of evidence supporting the root sound (F0) hypothesis is the way children across cultures produce simple, repetitive sounds—like “ba” and “ma”—during their earliest babbling stages. From these primitive utterances, many languages have formed words for “mother” and “father” with striking similarities:

Mandarin Chinese: father is “bàba” (爸爸), mother is “māma” (妈妈) (Wikipedia contributors, n.d.).

Māori (New Zealand): father is “pāpā”, mother is “māmā” (Te Aka Māori Dictionary, n.d.).

English: the informal terms for parents are “papa” and “mama.”

Russian: father is “папа” (papa), mother is “мама” (mama) (131).

French: father is “papa”, mother is “maman.”

Spanish: father is “papá”, mother is “mamá.”

German: father is “papa”, mother is “mama.”

Persian (Farsi): father is “pedar”, mother is “madar.” Though the syllables are not repeated, the structure shows similarity to Indo-European languages like Latin (“pater” and “mater”) (132).

Sanskrit: father is “pitṛ” (पितृ), mother is “mātṛ” (मातृ) – both etymologically linked to the Latin “pater”/“mater” (133).

Bengali: father is “baba”, mother is “ma” – clearly reflecting the babbling sounds of young children (134).

Arabic: father is “ab” (أب), mother is “umm” (أم). While they lack the “ba/ma” sound, they still follow a simple monosyllabic structure accessible to infants (135).

Turkish: father is “baba”, mother is “anne” – with “baba” being almost universal across language families (136).

Hindi: father is “pita”, mother is “maa” – with “maa” being among the most primal sounds easily produced by children (137).

Urdu: father is “abba”, mother is “ammi” – both repeating syllables, illustrating the F0 nature of early babbling (137).

Universality and Biological Significance

- The universality and repetition of the sounds *“ba,” “ma,”* and *“pa”* are not merely phonetic phenomena, but biological and early psychological markers, indicating that the first human utterances did not stem from linguistic logic, but from instinctive calls for life and primal emotional connection.

2.3. Similarity in Terms for Parents

Simple Sound Structures

This illustrates a remarkable similarity among different languages in how parents are addressed, especially through simple syllables like *"ba," "pa,"* and *"ma."* The main reason lies in the fact that infants naturally produce these sounds, and adults adopted them to form words for mother and father.

A Universal Linguistic Feature

Moreover, this phenomenon reflects a universal characteristic in linguistics: basic words related to family often have simple and easy-to-pronounce sound structures. This ensures that the most essential words for daily communication can be learned and used easily.

Influence of Biological and Psychological Factors

From a linguistic perspective, the widespread appearance of words such as *"baba," "papa,"* and *"mama"* across many languages shows the influence of both biological and psychological factors in language formation. Children around the world go through a babbling phase with similar sounds, leading to the emergence of parent-related terms with shared phonetic patterns across languages.

Integration of Biological and Social Elements

In summary, the emergence of words like *"baba," "papa,"* and *"mama"* in many languages serves as evidence of the integration between biological elements (the infant's ability to vocalize) and social factors (interaction between child and caregiver) in the process of language development. This is a typical example of how language reflects shared human experiences, regardless of cultural or geographical differences.

2.4. The Sounds "Pa," "Ba," "Cha" and the Archetype of the Father

The Universality of Simple Sounds

Modern languages commonly use the sounds *"Pa," "Ba,"* and *"Cha"* to refer to the father. A notable point in historical linguistics is the universality of simple sounds such as *"pa," "ba,"* and *"cha"* in referring to the father or a guiding figure. This is not merely a phonetic phenomenon but serves as evidence that the formation of such words is rooted in the physiological reflexes of infants and the collective memory of humanity (Jakobson, 1960).

2.5. Specific Examples Across Languages

In Mandarin Chinese, *"bàba" (爸爸)* is the common term for father, with the syllable *"ba"* repeated. This is a typical example of how the sound *"ba"* is directly attached to the image of the father, regardless of the language family, which in this case is entirely distinct from Indo-European languages (137,138).

In Japanese, children often call their father *"papa" (パパ)* – although borrowed from Western languages, the presence and popularity of the sound *"pa"* demonstrate its ease of adoption and pronunciation by Japanese children, reflecting a global tendency in infant phonology (137,139).

In Hindi, *"baba"* is not only an affectionate term for father but is also used for monks or elders — figures of teaching and protection. Here, the sound *"ba"* extends beyond biological meaning to encompass spiritual roles (137,140).

In some Turkic languages such as Uzbek, *"ota"* means father, but *"bobo"* means grandfather — again showing that the *"bo/ba"* sounds are consistently associated with elder male figures in the family, reflecting nurturing roles across generations (137,141).

In Quechua (South America), the word *"papa"* refers not only to father but also to potato — the staple food of the people. While this homonym may be coincidental, it evokes a symbolic layer of meaning: the father as nurturer and provider, much like a basic food source (Adelaar, 2004).

In Ancient Greek, the word *πάππας (pappas)* referred to a father or priest — which later influenced the English word *"Pope."* Once again, the sound *"pa"* is linked to sacred, male figures associated with spiritual guidance and protection (143,144).

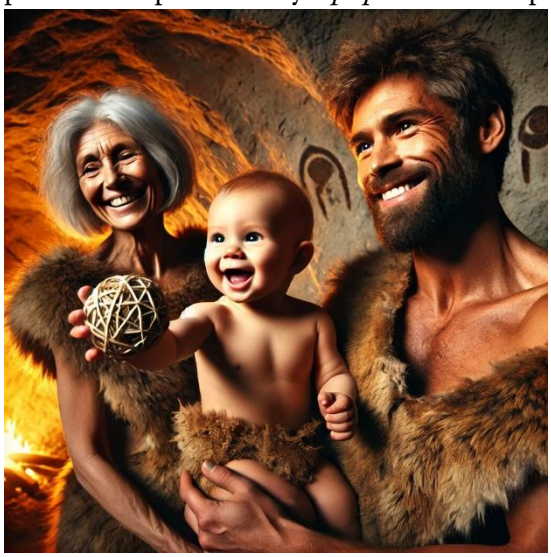
Vietnamese and Thai both use the sound *"cha"* to refer to the father. Although less common than *"pa"* and *"ba"* globally, *"cha"* is a distinct aspirated consonant, highlighting the diversity of phonetic expression for the same core concept: the progenitor (138).

The Meaning of the Sounds "Pa," "Ba," "Cha"

Through the above examples, it becomes evident that the sounds *"pa," "ba,"* and *"cha"* are universally assigned to the figure of the father — not due to random convention, but because they are among the easiest phonemes for infants to pronounce, and thus embedded in the foundational collective memory, forming part of the F0 model — the root sounds of human language.

2.6. Evolution of the Word "Babe"

From "PaPa" to "Babe" and "Baby": The word *"babe"* may have arisen as a child learning to speak attempted to say *"papa"* but mispronounced it as *"babe"* or *"baby."* Phonetic lineage:



"Paewr" (F0) → "PaPa" (F1) → "Babe" (F2)

F3 Words Derived from "Babe"

The word *"babe"* may have given rise to numerous F3 words through two main directions:

(a) Phonetic Variation: As languages evolved, *"babe"* may have shifted in pronunciation across different cultures.

(b) Semantic Expansion: The word *"babe"* evolved beyond "infant" to refer to "beloved one," "cute person," and other meanings.

Examples:

"Paewr" → "PaPa" → "Babe" → "Baby"

Derived from *"babe,"* the word *"baby"* is a term of endearment for an infant or young child.

F3 derivatives: *babysit* (to look after a child), *babyish* (childlike behavior), *baby-faced* (having a youthful appearance).

"Paewr" → "PaPa" → "Babe" → "Babe magnet"

A term describing someone who easily attracts romantic partners. *"Be my babe"* is a tender term for a loved one.

"Paewr" → "PaPa" → "Babe" → "Bed": From Old English *"bedd,"* meaning a place to sleep or rest. Given that beds are crucial to a child's sleep and development, and the word *"bed"* is phonetically voiceless, it may have originated from *"babe."*

"Paewr" → "PaPa" → "Babe" → "Blanket": Derived from Old French *"blancquet,"* meaning "white woolen cloth." Soft blankets are used to keep infants warm.

"Paewr" → "PaPa" → "Babe" → "Barrier": From Old French *"barriere,"* meaning "fence." In child-related contexts, *"barrier"* refers to safety gates, cribs, or protective enclosures.

"Paewr" → "PaPa" → "Babe" → "Bassinet": A small cradle for infants. The word comes from French *"berceau,"* meaning "cradle."

"Paewr" → "PaPa" → "Babe" → "Babble": Refers to the early repetitive, incoherent sounds babies make. This term mimics natural baby speech.

"Paewr" → "PaPa" → "Babe" → "Babysitter": A compound of *"baby"* and *"sitter,"* meaning a person who looks after a child when parents are away.

"Paewr" → "PaPa" → "Babe" → "Baboon": While not directly linked to infants, the word *"baboon"* contains the "ba" sound. It derives from French *"babouin"* and may reflect facial features resembling a child's expression.

"Paewr" → "PaPa" → "Babe" → "Babushka": In Russian, *"babushka"* means "grandmother," and sometimes refers to the traditional headscarf worn by elderly women. The root *"baba"* denotes "woman" or "grandmother."

"Paewr" → "PaPa" → "Babe" → "Bambino": In Italian, *"bambino"* means "child." It is a tender word often used for little ones.

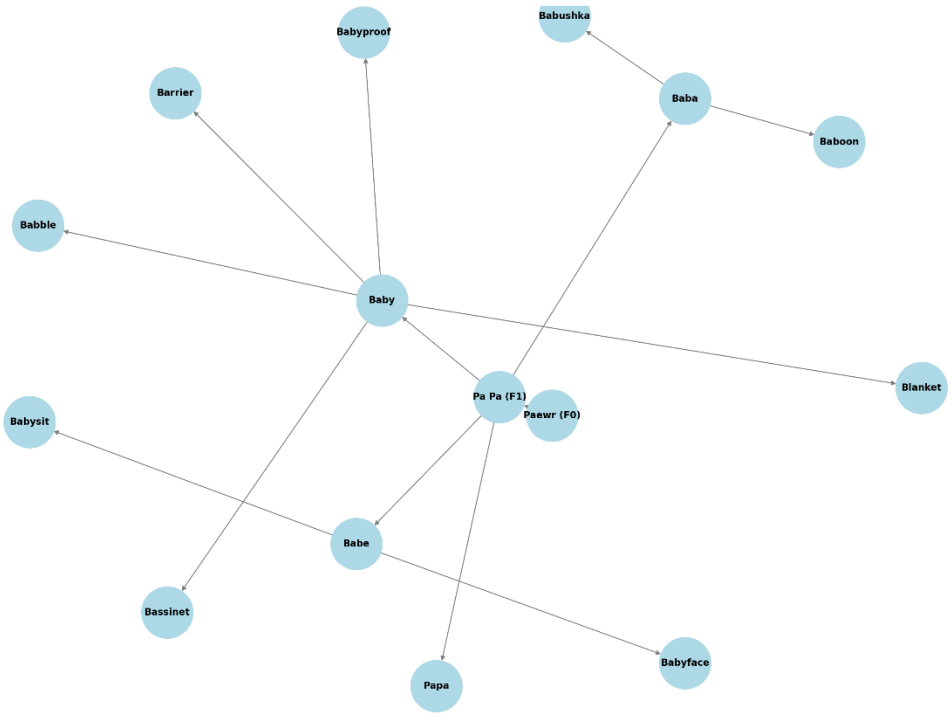
"Paewr" → "PaPa" → "Babe" → "Barbie": The name of the iconic doll loved by children. Though commercialized, the name *"Barbie"* stems from the affectionate and playful tone associated with youth.

"Paewr" → "PaPa" → "Babe" → "Bathe": Refers to bathing — often associated with care and cleanliness for infants.

"Paewr" → "PaPa" → "Babe" → "Bawl": To cry loudly, typically describing the crying of a child.

Note: The evolution from *"babe"* (F0 → F1 → F2), reflects more than just phonetic transformation — it captures how humans define *closeness*, *protection*, and *love.*

Diagram of phonetic evolution from F0 Paewr to F3 forms



3. Some F3 from F2

The word “Baby” has evolved into various F3 variants that clearly demonstrate semantic connections. For example, “Babyhood” describes the infancy stage, reflecting the early period of life tied to the existence of the word “Baby.” Similarly, “Babyproof” refers to the act of designing a safe space for young children, directly stemming from the protective needs implied by “baby.” The term “Babyface” is used to describe a youthful face with innocent features, reflecting the characteristic image of the root word.

The Italian word “Bambino” has two notable developmental branches. “Bambina” is the feminine form of “Bambino,” referring to a girl rather than a boy. Meanwhile, “Bambinism” describes childish behaviors or a state of innocence, showing an extension of meaning from the image of a baby to personality traits.

The French word “Bébé” expands in a similar direction. “Bébésitter” is the French form of “babysitter,” referring to someone who cares for children. Meanwhile, “Bébéfied” means “made to resemble a baby,” reflecting a trend of mimicking infantile characteristics.

The word “Blanket” also extends through its protective function. “Blanketing” refers to the act of covering, akin to a blanket providing shelter. Meanwhile, “Blanketeer” denotes someone who produces or sells blankets, derived from the basic utility of “blanket.”

The word “Barrier” develops in two directions. “Barrier-free” describes an environment without obstacles, often used in disability-friendly design—indicating a positive shift in meaning. In contrast, “Barriergate” is a compound word with political connotations, describing a scandal related to discrimination or barriers—reflecting a more complex and negative interpretation.

The sound “Babble”—originally representing the primal vocalizations of infants—gives rise to words like “Babbling,” which describes the act of speaking incoherently. The term “Babblement” refers to a chaotic, unclear conversation—retaining the repetitive and unformed sonic quality of “Babble.”

The word “Babysitter” evolves into “Babysitting” (the act of childcare) and “Babysat” (the past tense of babysit), reflecting the timeline and actions related to caring for young children.

The word “Baboon”—originally referring to a type of monkey—produces terms like “Baboonery,” describing foolish or humorous behavior, and “Baboonish,” referring to characteristics resembling those of a baboon. Though less related to children, these variants retain the distinctive “ba” sound, evoking notions of playfulness, instinct, or primitive humor.

4. Discussion

4.1. The Role of Males in Mammalian Species

4.1.1. Chimpanzees – Mating, Scheming, and the Silent Manipulators

Males dominate in terms of physique and aggression. The *alpha male* leads the group, controls territory, and holds the highest access to mating opportunities.

However, it is the female who performs genetic selection and holds reproductive agency. Studies (Frans de Waal) have shown that females can actively choose the male with whom they mate, and may completely ignore the alpha if he does not meet their preferences.

The dynamic is as complex as royal court politics: males dominate the surface structure, but females direct the genetic flow. It is a form of *biological matriarchy concealed within a shell of social patriarchy.*

4.1.2 Lions – A Kingdom of Violence and the Sisterhood Alliance

Male lions dominate the pride (usually 1–3 individuals) and possess exclusive mating rights. But... their throne lasts only a few years before being overthrown.

The females are the true soul of the pride. Lionesses live together, raise cubs communally, and hunt in coordination. The male simply "passes through" to reproduce — and is then cast out.

Lineage is passed through the female. The female pride is blood-related, while males are expelled upon reaching maturity.

So who is the true boss? The male lion is a short-term king. The lioness is the long-term landowner.

4.1.3 Wolves – The Nuclear Family Before Humanity

An alpha pair — male and female — lead the pack. Both hunt together, raise pups together, and defend the group.

The female plays a major role in the social structure, though not as exclusively dominant as in lion prides.

Unlike chimpanzees or lions, wolves represent a partnership society — where male and female collaborate rather than dominate one another.

So who is in charge? The couple, not an individual. A primitive model of the human nuclear family?

4.1.4 The Cat Family – Solitary Predators and Absolute Matriarchy

Most big cats are solitary creatures. No pride, no alpha. After mating, each goes their separate way.

Some species, like the female leopard, raise offspring alone — meaning survival depends solely on the mother.

Only lions have a clearly defined pride structure among big cats.

Big cats have no "boss," but if there were a firekeeper, it could only be the lone female carrying the weight of survival.

General Observation

The female is the president; the male is a hired CEO.

Before the invention of fire, humans resembled lions and chimpanzees — a biological order of hidden matriarchy: the female gave birth, nurtured, and maintained the bloodline, while the male was merely "a passerby."

After fire, everything changed. Men created something even females came to rely on — light, warmth, weapons to fend off predators. The roles reversed.

Fire did not merely illuminate the darkness — it ignited the first symbol of male authority.

4.2. The Role of the Father in Human Society

4.2.1. Did "Pa" Come Before or After Fire?

One important point to clarify: before humans learned to create fire, "man" was not yet a "father" in the sense that language would later assign. While biological sex roles existed — with men suited for hunting and protection — the concept of father as *"the source of light, the guardian of darkness"* only truly emerged once fire was domesticated.

Fire was the greatest revolution of the Stone Age. It provided not only warmth and illumination but reshaped social structure: prior to fire, women were the center — they birthed, nurtured, gathered, and were closely tied to natural cycles. But with fire, the one who mastered flame became *"the fire keeper," "the watcher of night"* — a role largely taken up by men due to their endurance, patience, and the connection between hunting, flint striking, and survival skills.

> Fire did not only bring literal light — it lit the way for a new social title: *Pa-Pa* — no longer just a nameless male among others, but the first man a child would call out to in the cold night.

4.2.2. "Pa" May Have Existed Earlier — But Did Not Yet Mean "Father"

There is a phonetic evolution hypothesis suggesting that *"Pa"* already existed in humanity's primitive sound arsenal, alongside other simple consonants such as *"ba," "ma," "ka."* Infants often produce these sounds in order of articulatory ease: *"m"* → *"b"* → *"p"* → *"t"* → *"k."*

Thus, *"Pa"* may have appeared very early — merely as a meaningless babble, like "ba-ba" or "ma-ma," uttered instinctively by infants without any defined meaning.

Only when humans began assigning meaning, labeling roles, and when fire cast its light upon the darkness — did *"Pa"* transform into a title with social significance. The man who created fire — the light-bringer — was now called by the first utterances of his children: *Pa-Pa.*

4.2.3. Before Fire: What Was a Man?

What was a man before fire? Not a "father," and not yet a "leader." He may have been:

- A silent hunter — more action, less speech.
- Strong but anonymous — with no symbolic role or social title.
- Not the center of infant attention — since women carried, birthed, and breastfed the child.

In pre-fire social structures, the first utterances of a child likely leaned toward *"ma"* rather than *"pa"* — as the mother was the central figure of survival.

Only when man created fire and claimed the power of light did the sound *"Pa"* arise as a title — no longer meaningless, but now symbolic of societal role and existential function. A transformation no other primate species ever achieved.

So while *"Pa"* may have existed before fire, *"Papa"* — the father — only appeared after the first flame.

Fire did more than light the night — it ignited the first name for man. From that moment on, when a child called out *"Pa... Pa..."* in the freezing night, it was not merely seeking warmth — it was summoning the beginning of civilization.

It's no surprise, then, that for generations men have jokingly called their wives *"lionesses"* — without knowing they were evolutionarily accurate!

Because in the natural world:

- The lioness is the one who keeps the pride, raises the cubs, guards the territory.
- The lion... is kindly shown the door when his genetic contribution is no longer needed.

So yes, a man may be called *"Papa"* — the first firebringer... but never forget:

If the fire dies;

If no one warms the child;

If no one repels the beasts;

If no one stokes the glowing embers through the night;

Then *"Papa"* will soon fade into *"Baba"*, and vanish like ash.

In language, as in life — only those who keep the fire, keep the name**.**
If not... well, congratulations — the throne now belongs to the Lioness of the East!

5. Conclusion

"PaPa" is not a word that emerged by coincidence — it is the result of thousands of years of linguistic evolution, grounded in the most primitive sounds made by human beings.

The F0 → F1 → F2 system helps clarify how humans use language to reflect social bonding — from infancy to emotional relationships.

This method can continue to be applied to trace the origins of other words, not only in English but across all language families around the world.

APPENDIX: PAPA

WHEN THE FLAME SPLITS THE STREAM: PAPA AND THE INDO-EUROPEAN LEGACY

The Anglo-Saxons and Hindus share a distant kinship because both belong to the Indo-European language family, originating from a common ancestor. The word *babe* exemplifies this connection. Today, F2 words have diversified into many sounds (132).

1. Linguistic Connection Between Anglo-Saxon and Hindi

The Anglo-Saxons are descendants of ancient Germanic tribes who lived in Northern Europe before migrating to Britain in the 5th–6th centuries CE. Hindi is a branch of the Indo-Iranian language family, evolved from Sanskrit, an ancient language related to other Indo-European languages. Both groups trace their roots to Proto-Indo-European (PIE), the ancestor of all modern Indo-European languages.

2. Migration Patterns and Ethnic Development

Autosomal DNA Similarity and ANI Component (Reich D et al., 2009). Beyond Y-chromosome haplogroups, autosomal DNA studies reveal similarities between Europeans and Indians, particularly through the Ancestral North Indian (ANI) component. According to *Genetic Evidence for Recent Population Mixture in India - PMC*, ANI is linked to populations in Central Asia, the Middle East, the Caucasus, and Europe. The admixture between ANI and Ancestral South Indian (ASI) in India is estimated to have occurred between approximately 4200 and 1900 years ago, corresponding to 2200 BCE to 100 CE.

This research indicates that Indians, particularly those from higher social strata, share genetic similarities with Europeans, reflecting historical migrations and population mixing. Another study, *Scientists Find Link Between Indian Caste Rank And Genetic Similarity To Europeans | ScienceDaily*, shows that genetic similarity to Europeans increases with caste rank in India, with higher castes exhibiting closer ties to European populations.

Historical Context and Divergence Timeline (Mallory, 1989)

The history of Indo-European migrations indicates that the common ancestors of Europeans and Indians were the Proto-Indo-European people, who lived in the Eurasian

steppes from approximately 4500 to 2500 BCE, according to Indo-European migrations - Wikipedia.

The Indo-Aryans, ancestors of many Hindi-speaking populations, are believed to have migrated to India around 1500 BCE, while the ancestors of the Germanic peoples (and later the Anglo-Saxons) migrated to Europe earlier, during the Bronze Age.

The divergence timeline between these two lineages is estimated to be around 5500 years ago, based on haplogroup analysis, aligning with the period of Indo-European language dispersal, as described in Reconstructing Indian Population History - PMC.

3. Genetic Evidence (Campbell, 2004a)

Both groups share DNA from Indo-European ancestors, despite thousands of years of intermixing with other local ethnic groups.

The Anglo-Saxons have a high prevalence of haplogroup R1b, common among Indo-European tribes in Europe.

The Hindi population has a high prevalence of haplogroup R1a, common among Indo-European tribes in India and Central Asia.

Both haplogroups share a common origin from the ancient Eurasian steppes.

On Genetic Components

Several pieces of genetic evidence highlight a deep connection between communities in Europe and South Asia, particularly through haplogroup clusters and ancient DNA analysis.

Firstly, haplogroup R1a1a emerges as a common link between the British and Indians, especially through its sub-branches such as Z283 (Europe) and Z93 (South Asia). This group suggests a shared ancestor who likely lived around 5500 years ago, reflecting the interconnected origins between these two vast regions and establishing the widespread presence of haplogroup R1a1a in both Europe and South Asia.

Next, the Ancestral North Indian (ANI) component has been identified as closely related to Europeans, particularly among the higher social strata within India's population structure. The admixture process between ANI and other groups occurred between

approximately 2200 BCE and 100 CE, showing an increasing genetic similarity to Europeans correlating with higher social caste rankings in ancient Indian society.

Regarding maternal genetics (mitochondrial DNA), there is similarity with groups from the Indo-European migration waves, with lineage divergences estimated to have occurred between 4500 and 2500 BCE. This reflects the long history of migration and population mixing between major cultural regions.

4. Some Similar Words Between Old English (Anglo-Saxon) and Hindi

- Father (English) – Pitar (Sanskrit/Hindi) – Pater (Latin)
- Mother (English) – Mātṛ (Sanskrit/Hindi) – Mater (Latin)
- Brother (English) – Bhrātṛ (Sanskrit/Hindi) – Frater (Latin)
- New (English) – Nava (Sanskrit/Hindi) – Novus (Latin)
- Name (English) – Nāma (Sanskrit/Hindi) – Nomen (Latin).

Pronunciation Changes Across Regions Within the Same Language

- Example in Vietnamese:
    - Southern Vietnamese pronounce "vườn" (garden) similarly to "dường."
    - Northern Vietnamese retain the original sound "vườn."
    - If separated long enough, Southern and Northern speakers might misunderstand each other's meanings.
- This also occurs in English:
    - British speakers pronounce "water" as "wo-tuh," while Americans say "wa-der."
    - If the two groups are isolated long enough, they might no longer recognize the word as sharing the same origin.

5. Could modern Indian and European languages differ due to variations in perceiving ancestral speech?

Absolutely! As Proto-Indo-European (PIE) people migrated to different regions, the way they heard and reproduced original vocabulary changed.

- Examples:
    - The word “pater” (father) in Latin → “father” in English, but became “pitṛ” (पितृ) in Sanskrit.
    - The word “mater” (mother) in Latin → “mother” in English, but became “mātṛ” (मातृ) in Sanskrit.
    - Initially, PIE speakers may have pronounced a common sound, but each group interpreted it differently, leading to variations over time.

6. If the Anglo-Saxons and Hindi speakers were separated for too long, could they have diverged in their perception of ancestral speech?

Very likely! When a group migrates far away, they lose contact with the original speech. They recreate sounds based on their own perception, leading to gradual divergence over time.
If Proto-Indo-European speakers pronounced a word like “bhed” (bed), but:

- Indo-Aryans heard it as “bistar” and transformed it into the modern Hindi word.
- Germanic people heard it as “bed” and turned it into the English word. After thousands of years, they no longer recognize that “bistar” and “bed” once shared a common origin.

7. Is there evidence that Indo-European languages may have been "misheard" over time?

Yes! A common phenomenon is Grimm’s Law, which describes systematic sound shifts in pronunciation between Germanic languages and other Indo-European languages:

- Proto-Indo-European “p” → Germanic “f”
- Example: “pater” (Latin) → “father” (English).
- Proto-Indo-European “t” → Germanic “th”
- Example: “tres” (Latin) → “three” (English).

This could be due to how Germanic speakers heard and reproduced the original ancestral sounds in their own way, leading to divergence over time.

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Example: "pater" (Latin) → "father" (English).

Proto-Indo-European "t" → Germanic "th"

Example: "tres" (Latin) → "three" (English).

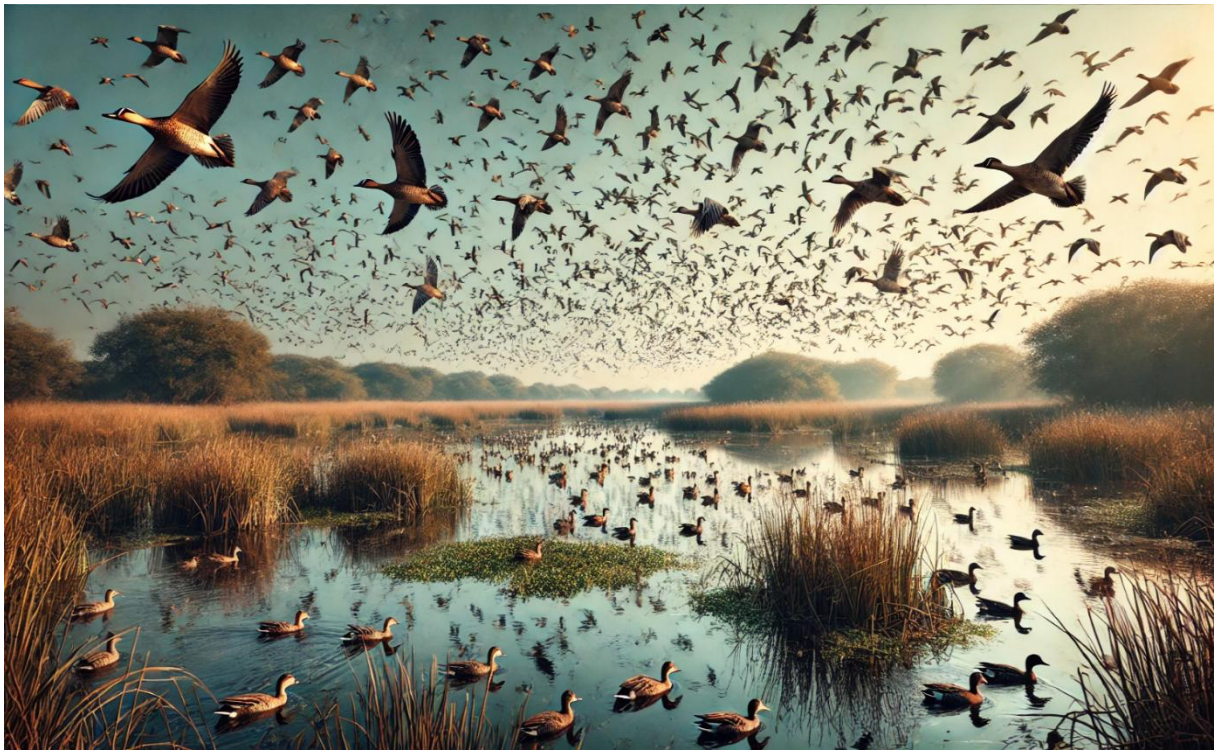
This could be due to how Germanic speakers heard and reproduced the original ancestral sounds in their own way, leading to divergence over time.

8. Inference

The Anglo-Saxons and Hindi speakers share a common ancestry from ancient Indo-European peoples but diverged along different developmental paths. Prolonged isolation may have caused many groups to misinterpret their ancestors' speech, leading to the development of distinct languages. Indo-European tribes may have spoken similarly when living together, but after migrating far apart, they "misidentified" the original speech, causing languages to evolve differently. The words "bed" and "bistar" may once have been the same, but due to long separation, the pronunciation and perception of the two groups changed completely. Although they are now entirely distinct cultural groups, traces of their common ancestry persist through language and genetics.

CHAPTER 10: WATER

From wetlands to aerospace technology



1. Introduction to the Sound "Water"

Are you ready to drift back into the memory of the primordial dawn?

"Somewhere on the Pleistocene continent, around 70,000 years ago... An immense expanse of water stretched white to the horizon, dotted with sparse reeds, and white water lilies bloomed like snowflakes across the surface. Thousands of wild ducks flew up and landed again, their cries of "waat... waat..." overwhelmed everything, shattering the air with their chaotic chorus. In the distance, among the reeds, small muddy figures moved, wearing loincloths of bark

and animal skin. They were searching for the eggs of the creatures that cried "waaat waaat" – the seasonal lords of this swamp. Each year, when the floodwaters came, the waaat waaat flock returned. They stayed until the wetlands dried out, then flew away. The people of the nearby tribe gradually grew familiar with the sound "waaat waaat." To follow them was to find water, eggs, and fish."

1.1. The Etymological Origin of "Water":

The modern English word *"water"* originates from Old English *"wæter"*, a term rooted in the Germanic language family. Etymological studies, as detailed on *Etymonline*, indicate that *"wæter"* is connected to *Proto-Germanic "watōr"*, a reconstructed form meaning "water," which itself derives from the *Proto-Indo-European* root *"wódr̥"*, also meaning "water." This etymological path is supported by cognates across other Germanic languages, such as Old Saxon *"watar"*, Old Frisian *"weter"*, Middle Dutch *"water"*, Dutch *"water"*, Old High German *"wazzar"*, German *"Wasser"*, Old Norse *"vatn"*, and Gothic *"wato"*, all sharing a common phonetic and semantic heritage. (89,118)

Furthermore, the *Proto-Indo-European* root *"wed-"* or *"wod-or"*, meaning "water; wet," connects the word *"water"* to other Indo-European languages, such as Latin *"unda"* (wave, associated with water) and Greek *"húdōr"* (water), highlighting its deep linguistic ancestry (South China Morning Post). This broad connection emphasizes the foundational role of the word across Indo-European cultures, reflecting its universal significance.

1.2. Phonetic Evolution Across Historical Periods (147,148)

The pronunciation of "water" has undergone significant changes throughout the historical stages of the English language, influenced by phonological shifts and dialectal variations. Below is a detailed analysis:

Old English (ca. 450–1100)

In Old English, "water" was written as *"wæter"* and approximately pronounced ['wæː.tær] or ['wɑː.tær], featuring a long vowel *"æː"* or *"ɑː"*, with the tongue positioned low and retracted (*Old English Online – Advanced Pronunciation Guide*). This period saw minimal lengthening of the vowel before *"r"*, and *"wæter"* retained its long vowel without significant alteration, as noted in phonological studies (*Phonological History of Old English*).

Middle English (ca. 1100–1500)

By the Middle English period, the spelling remained *"water"*, but pronunciation shifted to ['waːtər] or ['wɑːtər], reflecting a long *"aː"* or *"ɑː"* vowel.This era marked the onset of the *Great Vowel Shift*, although its full effects had not yet impacted the word *"water"*. Vowels preceding *"r"* were typically lengthened, yet *"water"* preserved its long *"aː"* vowel, as documented in sources on Middle English phonology (*Middle English Phonology*).

English Translation

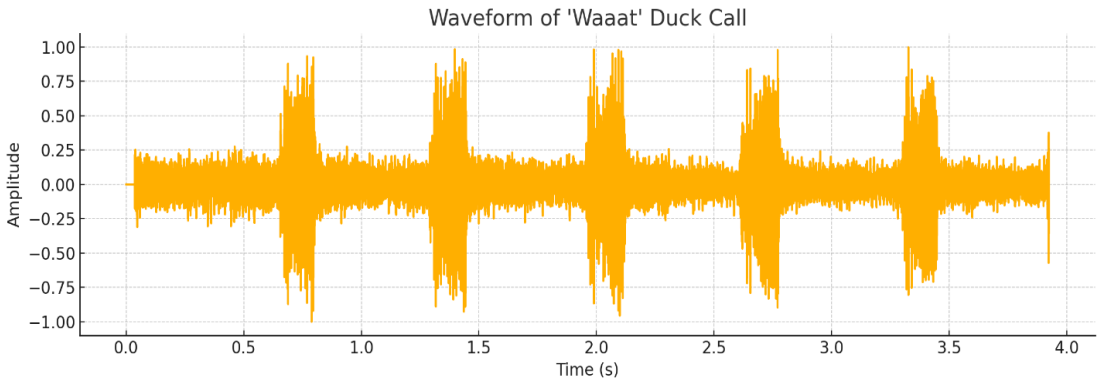
Modern English (post-1500)

In Modern English, the pronunciation of "water" diverges between British and American variants.

In British English, it is pronounced ['wɔːtə], featuring a mid-back open rounded vowel /ɔː/, while in American English, it is commonly ['wɑːtər] or ['wɔːtər], with a back open rounded vowel /ɑː/ and rhoticity. This shift is a result of the *Great Vowel Shift*, during which Middle English /aː/ typically evolved into /eɪ/ (as in "say"), yet "water" unusually became /ɔː/. This irregularity has been noted in linguistic studies, with the presence of a post-vocalic "r" potentially influencing the shift (*Phonological History of English Vowels*).

2. "Water" and "Wind" Sounds According to the Proto-Echo Hypothesis:

2.1. The "waat" sound from the duck family as the precursor to "water":



Preliminary analysis:

Clearly defined amplitude with extended rhythmic flow: → Indicates that this is not a short, percussive sound, but rather a drawn-out vocalization – of the *'wawwwaaa...'* type

→ closely resembling a phoneme with open glottal expansion + throat vibration + lip release.

Stable volume – relatively even oscillation:

→ Suggests the species emitting the sound has breath control – akin to a "calling" sound, not one of alarm or startle response.

Wave duration ranging from 0.2s to nearly 1.1s

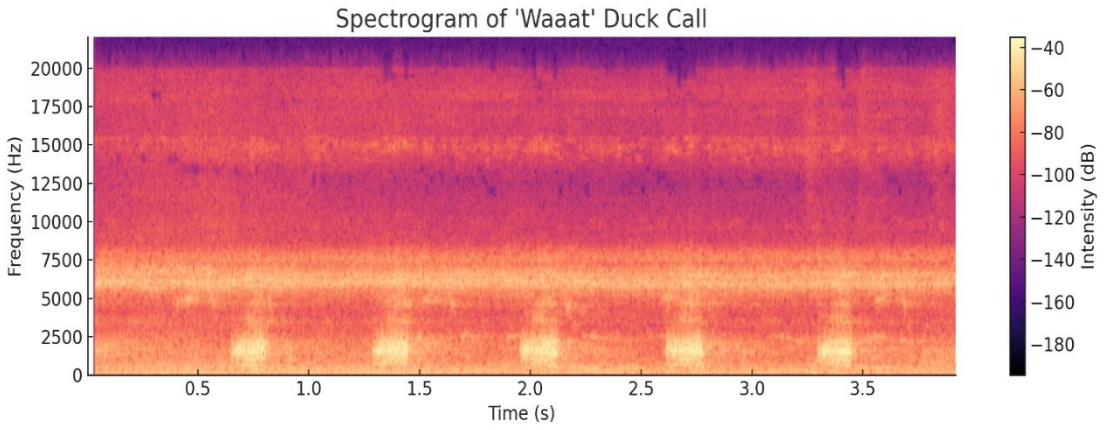
→ Implies this sound has good propagation range, loud enough for the entire community to hear in open environments (wetlands, reed beds...)

This provides a strong foundation for us to establish that:

The sound "waaat" is not merely a natural vocalization of wild ducks, but a signal long and distinct enough for prehistoric humans to perceive – mimic – and store within their earliest linguistic memory.

The spectrogram of the "waaat" sound made by ducks — like a biological scan of a primordial sound!

Scientific analysis:



Dominant frequencies range between 500–1500 Hz:

→ This is a mid-to-low range, ideal for carrying across open spaces like wetlands and reed fields, and particularly well-suited to ancient human hearing (the human ear is most sensitive between 500–4000 Hz).

Sound is sustained and unbroken

→ This is not a sharp "alarm" sound, but a "call – communication – location" type → indicating social resonance (*flock call*).

Lacks high-frequency bands (hiss / shriek / whistle)

→ Well adapted to natural environments: it avoids drawing attention from predators while remaining audible to members of the same species.

Before the Indo-European peoples migrated out of the Indian subcontinent, it is likely that some groups had long resided in regions of seasonal wetlands. Their lives were intertwined with the rise and fall of floodwaters, and with the millions of migratory birds that visited in those primeval times. They may not have settled permanently near the swamps but instead moved with the duck flocks — following them each year as they flew past their settlements. The ducks migrated to escape the cold and to find suitable breeding grounds, and humans, for millennia, may have traveled alongside them. It mirrors the way ancient Vietnamese people followed the sacred cranes in their search for fertile lands — a bond later immortalized in the carvings of the legendary Đông Sơn drums.

2.4. The Sound "Wind"

2.2.1. The Sound "Wind" According to Documented Sources:

Historical development of the word "wind" in modern English

To fully understand the historical development of the word *"wind"* in modern English, we must analyze the vocabulary's etymological origin, phonetic evolution across time, and dialectal influences. Below is a comprehensive report presented as an in-depth linguistic entry, incorporating all relevant research findings.

Introduction and Background

The English word *"wind"* originates from Old English *"wind"* (*Online Etymology Dictionary*, n.d.).

It belongs to the Germanic language family and is recorded in older West Germanic languages such as Old Frisian (*wind*) and Old Saxon (*wind*), both meaning "wind" or "moving air" (148). Tracing further back, *"wind"* derives from Proto-Germanic *"windaz"*, a reconstructed linguistic form meaning "wind" or "air in motion" (89). Proto-Germanic is

the common ancestor of modern Germanic languages such as English, German (modern German: *"Wind"*), and Dutch (*"wind"*).

Beyond Proto-Germanic, *"windaz"* is related to the Proto-Indo-European root *"$h_2weh_1n̥t$"*, a reconstructed form meaning "to blow" or "wind".

This PIE root is also the origin of related terms in other Indo-European languages, such as Latin *"ventus"* (wind) (Watkins, 2011).

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Beyond Proto-Germanic, *"windaz"* is related to the Proto-Indo-European root *"$h_2weh_1n̥t$"*, a reconstructed form meaning "to blow" or "wind." This PIE root is also the origin of related terms in other Indo-European languages, such as Latin *"ventus"* (wind) (Watkins, 2011). In modern English, *"wind"* has retained its original meaning of "air in motion" but has also extended to other contexts, such as the verb *"to wind"* (to twist, coil), although this is a homonym with a different origin (Simpson & Weiner, 1989). The meaning associated with "wind" as air remains the core and oldest sense of the word.

Etymological Origin

According to *Etymonline*, the noun *"wind"* comes from Old English *"wind"*, derived from Proto-Germanic *"windaz"*, and ultimately from Proto-Indo-European *"$h_2$wéh$_1$n̥ts"*, meaning "to blow." Other Germanic languages show similar forms: Old Saxon, Old Frisian, Middle Dutch, Dutch *"wind"*, Old High German *"wind"*, German *"Wind"*, Old Norse *"vindr"*, and Gothic *"winds"* — all sharing a common phonetic heritage. The verb *"wind,"* in contrast, comes from Old English *"windan"*, from Proto-Germanic *"windan"*, meaning "to twist, to coil," and has a different etymological path.

Phonetic Development Across Historical Stages (55,147)

Old English (circa 450–1100)

In Old English, the noun *"wind"* was pronounced [wɪnd], with a short "i" vowel, similar to the vowel sound in the modern word *"ship"*. According to the *Old English Online – Advanced Pronunciation Guide*, the short "i" in Old English was pronounced as [ɪ], and in *"wind,"* it appeared before the consonant cluster "nd," with no clear evidence of vowel lengthening. The verb *"windan"* also featured a short "i" in its base form, although certain conjugated forms like *"winde"* (first-person singular present) may have undergone vowel lengthening due to the phonological rule affecting vowels before "nd".

In the later stages of Old English, around the 8th–9th centuries, short vowels before certain consonant clusters—including "nd"—began to be lengthened, as described in the *Phonological History of Old English*. However, the noun *"wind"* appears not to have undergone this shift, retaining its short vowel [ɪ], whereas words like *"findan"* (verb) and *"blind"* developed long vowels in later forms.

Middle English (circa 1100–1500)

In Middle English, the noun *"wind"* remained spelled as *"wind"* and was pronounced [wɪnd], with a short "i" vowel.

According to *Middle English phonology*, the vowel-lengthening rule before "nd" continued to apply, but the noun *"wind"* did not undergo this change. In contrast, the verb *"winden"* (from *"windan"*) may have had a long vowel in certain forms, resulting in pronunciations like [wiːnd] in specific contexts. This helps explain why the verb *"wind"* in modern English is pronounced [waɪnd], with a long [aɪ] vowel after the *Great Vowel Shift*.

Modern English (post-1500)

In Modern English, the noun *"wind"* is pronounced [wɪnd], with a short [ɪ] vowel, while the verb *"wind"* is pronounced [waɪnd], with a long [aɪ] vowel (*Cambridge Dictionary*; *Merriam-Webster*).

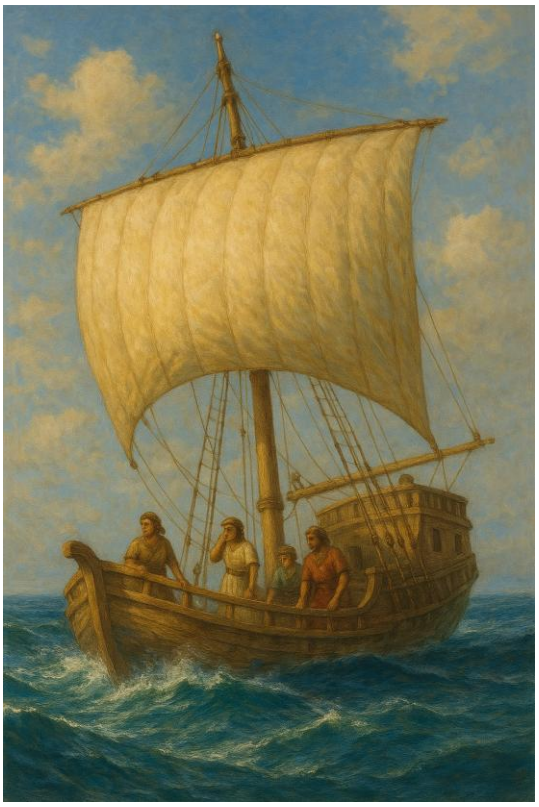
This divergence reflects different etymological origins and an uneven application of vowel-lengthening rules. According to the *Phonological History of English Vowels*, the *Great Vowel Shift* (14th–16th centuries) altered long vowels but had minimal effect on short vowels, such as in the noun *"wind"*.

Summary of the Pronunciation Development of the Noun "Wind" Across Historical Periods

The evolution of the pronunciation of the noun *"wind"* can be summarized in three key stages. In Old English, the word was written as *"wind"* and pronounced [wɪnd], with a short [ɪ] vowel and no indication of lengthening before the consonant cluster "nd." Moving into the Middle English period, the spelling remained *"wind"* and the pronunciation also remained unchanged at [wɪnd]. This consistency is noteworthy, as many other words with short vowels before "nd" began to exhibit vowel lengthening during this time. Finally, in Modern English, *"wind"* is still pronounced [wɪnd] with a short [ɪ] vowel. What stands out in this stage is that, although the noun retained its older pronunciation, the verb with the same spelling is now pronounced [waɪnd], reflecting a different etymological origin and an uneven phonological development between the two homographs.

Studies have shown that the noun *"wind"* in modern English is pronounced [wɪnd], featuring a short vowel [ɪ], and is considered an exception to the vowel-lengthening rule before "nd" observed in Old English. This divergence from the verb *"wind"* ([waɪnd]) reflects the complexity of phonological development, and the exact reason why the noun did not undergo vowel lengthening remains unclear. It may be attributed to specific phonetic environments or patterns of word usage frequency.

2.2.2. The Sound of Wind in the Hypothesis of Primal Echoes



Wind is one of the most powerful and ubiquitous natural phenomena on Earth. The movement of air creates distinctive sounds that humans have perceived and mimicked in language since ancient times. The sound "WIND" originates from imitating the noise of wind blowing across natural surfaces such as trees, rocky mountains, or water.

Wind forms due to differences in air pressure between various regions on Earth. Air always moves from areas of high pressure to areas of low pressure.

Temperature affects air pressure. Warm air typically has lower pressure than cold air. Therefore, temperature differences between regions also create pressure disparities, resulting in wind.

Earth's rotation: The Earth's rotation generates the Coriolis force, which deflects the wind's path. This force influences wind direction on a large scale, creating wind systems such as trade winds and temperate westerlies.

Terrain: Topography, such as mountains, valleys, and oceans, also affects the direction and speed of wind.

Wind manifests in various intensities, and humans have mimicked and transcribed these sounds:

- When whistling: "shrill *véo véo*"
- When speeding on a vehicle: "roaring *vù vù*"
- When strong winds blow through trees: "howling *wiu wiu*"

Because wind possesses immense power, capable of burying villages, sinking ships, and toppling trees, it carries connotations of strength. This is why the word "wind" is the mother

of "win" (to triumph, to overcome) and also of "wave" (as wind creates waves on the water's surface).

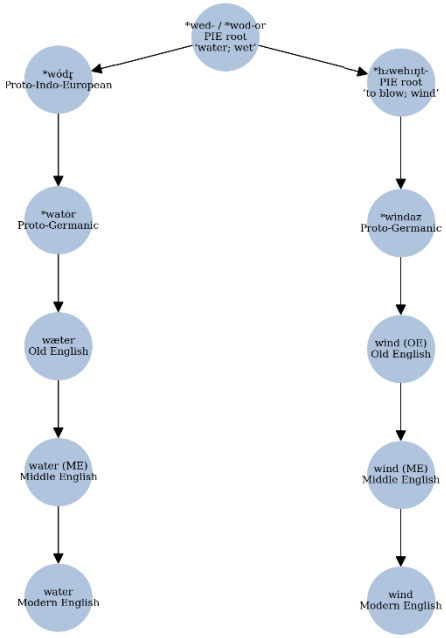
2.3. Introduction to "Water" and Its Sounds

Wind generates sounds when it interacts with the surrounding environment. The frequency of wind's sound waves typically ranges from 100Hz to 1kHz, depending on its speed and the objects it collides with (150).

2.3.1. F1 from F0 "Water"

Water → Wave (F1)

Genealogical diagram of the phonetic evolution of "Water" and "Wind" from the PIE root



Wave – Water waves, created by wind. This is clear evidence that wind can exert a continuous force, causing the water's surface to move and form waves. *(F2) Wavelength* – The length of a wave, related to the oscillatory properties of water waves and sound waves, both of which are connected to wind and motion. This term is widely used in physics, communication, and astronomy.

Water → Watershed (F1)

Watershed describes an area where water from rivers, lakes, or rain converges at a single point. Derived from "water," this term has expanded to refer to large-scale water systems.

Water → Wind (F1)

Does water give rise to wind? Open fields, lake surfaces, and beaches often experience strong winds. Ancient people observed that rain was frequently accompanied by strong winds. The sound of water was transcribed as "Waat," leading to "water," based on the phonetic

association and perception of water's sound. From this, ancient people named the wind "Wind."

The sound evolution in the past went through several stages:

"Waat" → "wed" → "water." Alternatively, the sound "waat" may have evolved into "ween" and then "wind" without passing through "water."

Notes:

(a) "*$h_2weh_1n̥t$-*" – PIE root, meaning "to blow; wind" → "*windaz*" – Proto-Germanic → "wind" – Old English → "wind" – Middle English → "wind" – Modern English.

(b) "*wed- / *wod-or" – PIE root, meaning "water; wet" → "*wódr̥*" – Proto-Indo-European → "*watōr*" – Proto-Germanic → "wæter" – Old English → "water" – Middle English → "water" – Modern English (148).

2.3.2. F2 Derivations from "Wind" (F1)

The word *"wind"* does not exist in isolation—it has given rise to a network of derived terms, each expanding its symbolic and functional scope:

🌿 **Wind → Windy:** Describes weather conditions characterized by the presence of wind—an indicator of atmospheric movement.

🌿 **Wind → Windmill:** A wind-powered device used to generate mechanical energy. This reflects humanity's early understanding and use of natural forces.

🌿 **Wind → Windward:** Refers to the direction facing the incoming wind, a term commonly used in navigation and geography.

🌿 **Wind → Windpipe:** The trachea in human anatomy. Though rooted in biology, it retains its connection to air transport—wind within the body.

🌿 **Wind → Winder:** A person or tool used for winding or coiling—echoing the spiral, twisting motion often associated with wind currents.

🌿 **Wind → Wing:** The wing of a bird or aircraft. Eagles soar by catching wind currents, showing how wind symbolizes not just force but also mobility and freedom.

🌿 **Wind → Win:** Wind carries immense power—it fills sails, topples trees, and stirs the sea into storms. Ancient people sought shelter during strong winds, and seafarers would pray for mercy in the face of violent gales. Over time, wind became a metaphor for overcoming adversity, laying the symbolic foundation for the word *"win"*—to prevail or conquer.

2.3.3. F3 Derivations from F2 "Wind"

From its F1 derivatives, the word *"wind"* continues to evolve into multiple F2 and F3 forms, expanding its semantic and symbolic network:

🌿 **Wind → Windy → Windiness:** Refers to the quality or state of being full of wind—a descriptor of atmospheric intensity or turbulence.

🌿 **Wind → Windy → Windmill farm:** A cluster of windmills, often referring to a wind energy facility. This compound term moves beyond the individual *windmill* to describe an organized system for harnessing wind power.

🌿 **Wind → Windy → Windpipe surgery:** A medical procedure involving the trachea. Though derived from meteorological origins, the evolution reflects a deepening technical application of the root.

🌿 **Wind → Windy → Winding machine:** A device designed for winding threads, fibers, or wires. The term reflects the mechanical extension of the twisting motion implied by wind.

🌿 **Wind → Wing → Wingman:** A person who provides tactical or emotional support, especially in combat or social settings. Originating from *wing*, the term conveys protection, alignment, and cooperative navigation.

🌿 **Wind → Win → Winner:** A symbolic extension of *win*, denoting one who overcomes obstacles and achieves victory—mirroring the way wind overpowers resistance, sweeping away barriers.

🌿 **Wind → Windy → Windiness Effect:** Describes the environmental and psychological impact of strong wind. This includes noise generation, tree swaying, water disturbance, and even emotional agitation—capturing wind's influence on both nature and the human mind.

🌿 **Wind → Windy → Windmill farm → Windmill Energy:** A reasonable F3 derivation where the original *windmill* evolves into a symbol of renewable energy. *Windmill energy* emphasizes the transition from traditional mechanical use to modern sustainable electricity production.

🌿 **Wind → Windpipe → Windpipe surgery → Windpipe Recovery:** Following tracheal surgery, the healing process is referred to as *windpipe recovery*. This term highlights the importance of restoring airflow—a fundamental aspect of human life and survival.

2.3.3 (continued). Higher-Order F3 Derivations from "Wind"

🌿 **Wind → Windy → Winding machine → Winding Technology:** As wire-winding machines evolved, they became more than just mechanical tools—they developed into a distinct technological field. *Winding technology* now encompasses advancements in electrical wiring, insulation materials, and automation mechanisms.

🌿 **Wind → Wing → Wingman → Wingman Formation:** In military and aviation contexts, *wingman formation* refers to tactical flying arrangements in which pilots support and protect one another during missions.

🌿 **Wind → Win → Winner → Winner's Spirit:** A winner is not only someone who achieves a goal but also embodies the *winner's spirit*—a mindset of resilience, perseverance, and the refusal to give up in the face of adversity.

🌿 **Wind → Wing → Winged:** *Winged* describes the state of having wings or the ability to fly. Many birds sing while in flight, creating a symbolic connection between *"sing"* and *"wings."*

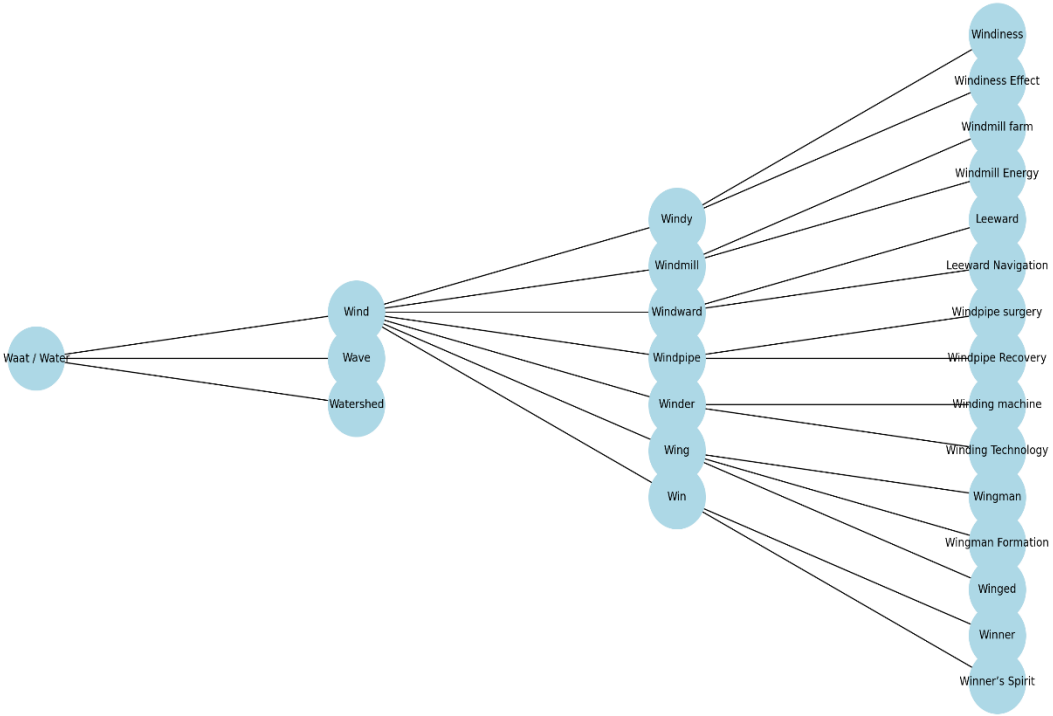
📌 **Observations:**

🌿 *Wind* is not merely a natural phenomenon; it exerts deep influence across multiple aspects of life.

🌿 This vocabulary system illustrates how humans evolve language from natural phenomena, gradually expanding it into scientific, technological, and even spiritual concepts.

🌿 F3 developments naturally extend from F2, revealing how language evolves through structured and intuitive pathways over time.

Relational diagram of phonetic links from "waat / water" to descendant sounds



3. "Wind" in Other Languages with Similar Phonetic Forms

(*Online Etymology Dictionary, n.d.*)

- German: *Wind*
- Dutch: *Wind*
- Swedish: *Vind*
- Latin: *Ventus* (semantically related but not phonetically similar)

Ancient Greek: Anemos (semantically equivalent, phonetically distinct)

The presence of the word *"wind"* in many Germanic languages suggests that this may be an ancient root that has remained largely unchanged or only minimally evolved over time.

4. Discussion

Water and Wind – The Breath of the Universe

Water and *Wind* are two fundamental elements of life on Earth, intricately connected and continuously interacting. Wind dances across the water's surface to form waves; water evaporates and rises, lifted by wind into clouds and rain. Water vapor regulates atmospheric pressure, giving rise to wind, while wind directs ocean currents that help cool the planet.

Water → Wind; Wind → Water.

Wind is the breath of the sky; water is the lifeblood of the Earth. They support one another like ancient lovers, silently composing the rhythm of the world. In Eastern philosophy, particularly the Five Element Theory (*Wu Xing*: Metal, Wood, Water, Fire, Earth), nothing in the universe exists in isolation. All things transform and interact through cycles of mutual generation (*sheng*) and control (*ke*).

Among these, *Water generates Wood* (*Shuǐ shēng Mù*) is a core principle, symbolizing nourishment, birth, and growth. This principle not only describes natural phenomena (such as water nurturing trees) but also reflects deeper spiritual truths: water gives rise to wind.

In the I Ching (Book of Changes), this idea is embodied in the hexagram *Xùn* (巽), representing *Wind*. Though invisible, wind permeates all things—it infiltrates, circulates, and invigorates. In the Five Elements, *Wind (Fēng)* belongs to the *Wood* phase, illustrating

that *Wood* is not merely still trees, but moving air—rhythmic, life-bearing, and capable of penetrating all forms. (151,152)

In modern climatology, monsoons create ocean currents, while currents regulate monsoons. The two exist in a continuous feedback loop, just as *Water generates Wood*, just as *Yin embraces Yang*, united in the harmonious pulse of the cosmos.

5. Conclusion

Water may be the mother-sound of *"wind"*, but it is also possible that *"wind"* itself is an F0 root—since wind produces sound, even if it is harder to transcribe and rarely occurs in strong enough forms to be phonetically captured. Regardless of which came first, *wind* and *water* are intimately connected—both acoustically and in their natural properties.

- The word *"wind"* has given rise to many F1 and F2 derivatives, extending its meaning from meteorology to biology and technology.
- *"Win"* could be a symbolic descendant of *"wind"*, as wind embodies boundless power and has long represented the force of overcoming.
- **Question for the Reader:**
- Do you believe *"wind"* is an independent F0 sound, transcribed from the breath of the sky?
  Or does it originate from the ancient sound *"waat"*—the voice of water?

SUPPLEMENTARY CHAPTER: WATER – WIND

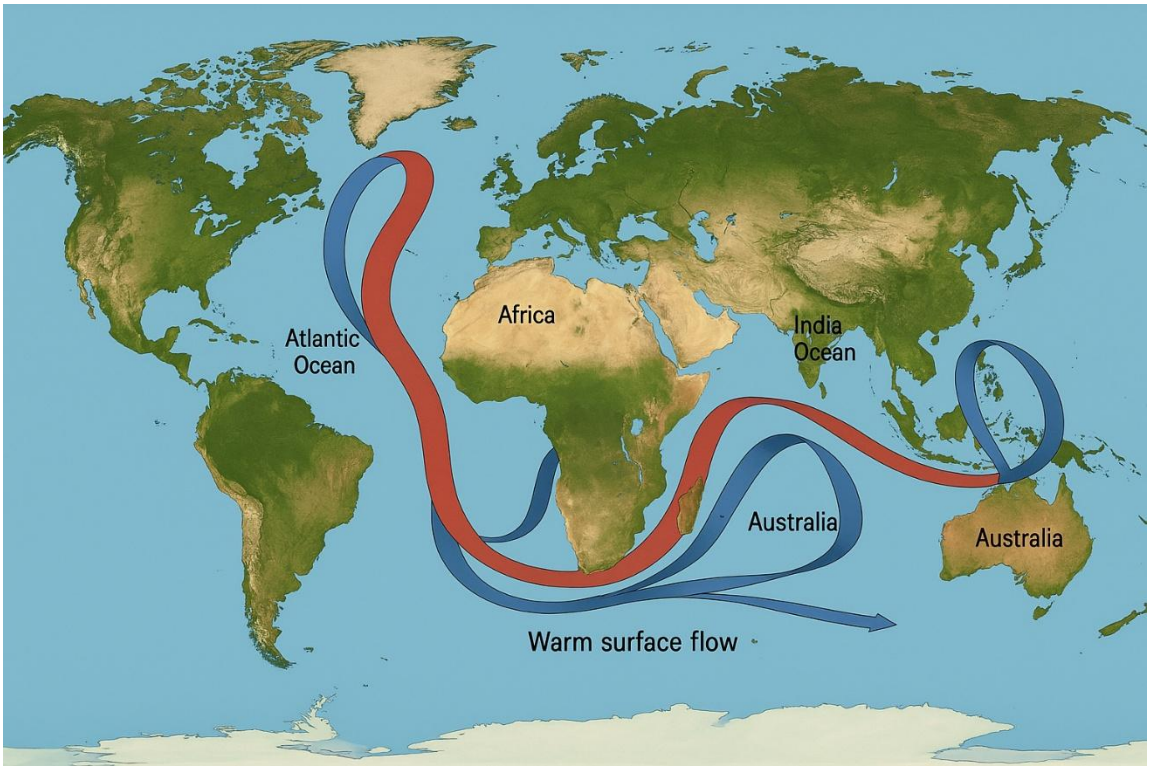
The breath of sea and wind

I. The Hidden Currents Beneath the Surface: Ocean Circulation and Climate

The Earth does not breathe with wind alone. It also carries silent bloodstreams flowing deep beneath the ocean's crust—cold and warm currents circulating endlessly across the globe like the pulse of a vast heart that never stops beating.

We do not see them, yet we feel their presence: in the warm breeze sweeping inland from distant seas, in Europe's unusually gentle winters, or in the sudden chill rising from Antarctic waters over the southwestern shores of the Americas. That is the Earth stirring—not with explosions, but with elegant ocean currents swirling across the planet like brushstrokes of climate itself.

These streams do not merely carry water—they carry heat, the memory of the Sun's energy, the seeds of planktonic life, and the destiny of the regions they pass through. If water is life,



then ocean currents are the order that keeps that life from falling into chaos.

The Earth's Great Ocean Currents: A Planetary Circulatory System

The major ocean currents of Earth form a vast global circulation network known as the thermohaline circulation—literally, the "temperature-salt conveyor belt."

The name arises from two key factors:

- "Thermo" (temperature): Warm water is lighter and tends to rise; cold water is denser and sinks.
- "Haline" (salinity): Saltier water is heavier and sinks deeper into the ocean.

The interplay of temperature and salinity determines seawater density, giving rise to vertical and horizontal movements in the ocean—creating three-dimensional currents beneath the surface.

Currents like the Gulf Stream (which warms Europe) or the Humboldt Current (which cools the southwestern coast of South America) directly shape regional climates. Without them, Paris could freeze like Siberia, and California might become a desert by the sea.

These currents also create upwelling zones—where cold, nutrient-rich waters rise to the surface, sustaining entire marine ecosystems. At the same time, disruptions in circulation patterns, such as El Niño and La Niña, can trigger floods, droughts, and widespread famine.

However, climate change is disrupting this delicate balance. Melting ice in Greenland is diluting seawater and reducing its salinity, weakening the sinking currents. If the North Atlantic current were to stall, the consequences would be dramatic: a regional ice age in Europe, agricultural collapse in India, and rising seas across the globe.

II. The Breath of the Sky: Monsoons and Rainfall

High above in the blue sky, wind is more than invisible movement. It is the planet's breath—a long, deep inhale drawn from the ocean, and a gentle exhale released over forests, fields, valleys, and rooftops.

But there exists a special kind of wind, one that breathes not only with force, but with rhythm, with seasons, with a soul. That is the monsoon, the silent companion of rain, the unseen courier carrying water from distant oceans to thirsty land. It nourishes civilizations, sows rice into soil, calls birds back to their nests, and lifts human eyes skyward in hopeful prayer.

Without monsoons, the world would be as dry as an unwritten page. And if the wind breathes out of sync, millions may go hungry, fields may crack, and humanity's plea for rain will echo unanswered.

Monsoons arise from differences in temperature and pressure between land and sea:

- Summer: The land heats faster → low pressure → wind blows inland → southwest monsoon → heavy rains.
- Winter: The land cools faster → high pressure → wind blows seaward → northeast monsoon → cold and dry conditions.

In India, 70–90% of annual rainfall comes from the southwest monsoon. In Vietnam, the northeast monsoon brings drizzling cold rain, while the southwest monsoon floods the Mekong Delta in its high-water season (153).

Climate change is disrupting this breath: monsoons now arrive late, weak, or violently. Dry zones grow drier, wet zones drown in floods.

The monsoon also shapes culture: in poetry, music, and faith, it is a symbol of cycles, partings, and hope—a sacred rhythm that bridges Earth and Sky (153).

III. The Sails of Civilization: Wind and Human Interconnection

There are winds that bring no storms, no rain, only wooden ships crossing vast seas. Aboard those ships are seeds, silk, porcelain, and stories whispered in languages never before heard

on distant shores.

Wind becomes the invisible hand that propels fateful encounters, exchanges, and even conflicts, through which the human world is woven like a great tapestry. In that tapestry, every thread is a person.

Every curve is a current of wind.

The monsoon winds enabled Arab, Indian, and Chinese merchants to sail across regions with seasonal precision:

- Southwest Monsoon: carried them to Southeast Asia during the summer.
- Northeast Monsoon: brought them home in the winter.

Thanks to this natural rhythm, port cities like Malacca, Hội An, and Calicut flourished as cultural and commercial hubs—where Islam, Buddhism, languages, and goods intertwined.

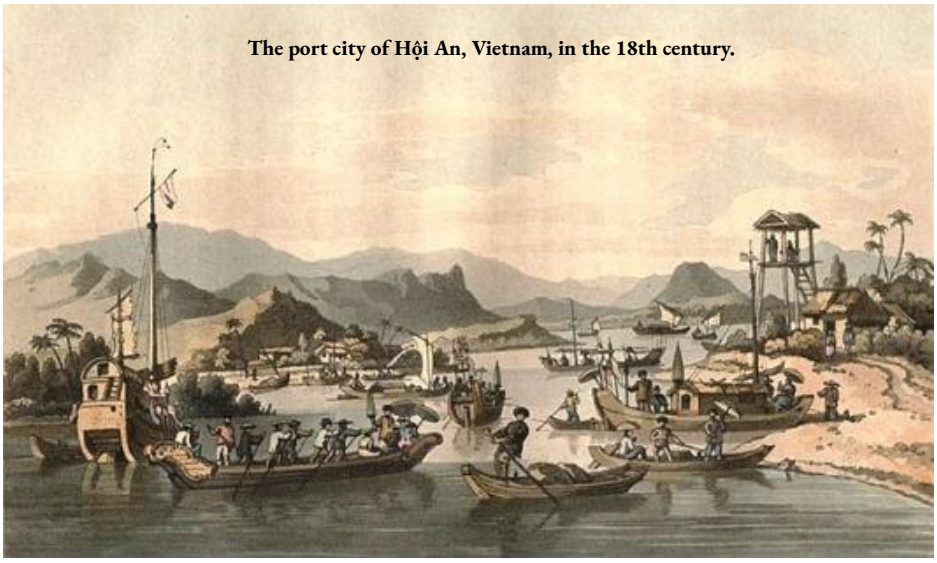
Wind also shaped the emergence of major trade routes:

- The Spice Route: from Indonesia to the Middle East and Europe.
- The Ceramics Route: linking China to Southeast Asia and Africa.

But the wind didn't just carry goods, it spread ideas, writing systems, and astronomical knowledge. Buddhism traveled from India to China, and then across East Asia—on journeys aligned with the seasonal breath of wind (154).

Wind also carried warships and colonial ambitions. Yet at times, wind became a guardian—as in the two legendary *kamikaze* ("divine winds") that protected Japan from Mongol invasions (154).

Wind is a neutral deity it grants power to sages and conquerors alike. And wherever the heart behind the sail turns... wind follows.



The port city of Hội An, Vietnam, in the 18th century.

CHAPTER 11: WOLF

The call of the wild – fear and reverence

"From a sworn enemy beneath the same sky; To the most loyal and devoted companion."

1. Are you ready to drift back into memory?

"The realm of memory..."

A night of blue moon. Wind howled through icy valleys, and the sky seemed to rise higher, lifted by the sacred stillness of darkness. The moon hung suspended, hazy as if drawn by the breath of the gods. The stars had retreated, hiding behind the silver glow—wary of a silent, deadly shadow: the wolves of the night. Within a hastily built wooden fence, its sharpened stakes jutting up like the dry, jagged teeth of the earth, several humans huddled around a fire. Animal hides wrapped them like the last shield of life. They sat silent, breath mingling with smoke, eyes burning like fire trapped in stone. The wolves howled beyond the wall—*"wooo-wooo"*—a long, chilling cry, like death calling: *"This is our territory. Leave, or become prey."*

But the humans didn't flinch. They were wise—not reacting to provocation. They knew the law of the dark, as though they had lived through countless lives of lurking. Wolves were lords of the night, cunning, united, and bloodthirsty. Even great bears gave them space. But this time, before the wooden wall and the eyes of mankind—the wolves, too, hesitated. For those humans... had learned to wield the power of the heavens.

2. The Origin of the Word "Wolf"

2.1. Historical Linguistic Continuity of "Wolf"

This section examines the historical and phonological continuity of the word "wolf" within the Indo-European language family. Its purpose is not to reduce "wolf" to sound laws alone, but to establish a linguistic baseline from which deeper symbolic and cognitive layers may later be explored. By clarifying what historical linguistics can explain, we also reveal what it cannot—namely, why the wolf persists so powerfully in human memory beyond phonetic stability.

2.1.1. Indo-European Roots and Etymological Stability

The study of the origin of the word "wolf" in modern English requires tracing its linguistic lineage from Old English, through Middle English, to Modern English, with particular focus on phonological changes, especially vowels. The word "wolf" reflects this evolution of pronunciation and simultaneously reveals the influence of orthography and dialects throughout different historical periods. Drawing on etymological dictionaries, phonetic studies, and historical linguistics, this section offers a detailed overview of the transformation.

Etymological Roots Proto-Germanic, Latin, and Indo-European Origins

The word "wolf": Nearly all Indo-European languages have a word meaning "wolf" that derives from the Proto-Indo-European (PIE) root *wl̥ḱʷos*, meaning “wolf” (155). This root appears in the Germanic branch as Proto-Germanic *wulfaz* (e.g., *wulf* in Old English, *wolf* in Middle and Modern English) (155). Similarly, many other languages inherit this root: Latin *lupus* (wolf) is believed to be borrowed from Proto-Italic *lukʷos*, itself a transformed form of *wl̥ḱʷos*, with a metathesis of *w* and *l* due to taboos against naming the wolf directly (155). Ancient Greek *λύκος* (*lúkos*, wolf) reflects the same PIE root with a similar phonological transformation (155). Additionally, Sanskrit has *vŕka* (वृक, wolf), and Old Church Slavonic uses *vьlkъ* (wolf)—all of which stem from the common PIE origin *wl̥ḱʷos* or its variants.

Conclusion

In summary, the word “wolf” has a clear and consistent origin from a primitive Indo-European root meaning “wolf,” widely preserved across branches of the Indo-European language family.

2.1.2. Phonological Persistence from Old to Modern English

Old English (450–1100): In Old English, the word "wolf" was written as *wulf* and pronounced [wʊlf], with the short vowel *u* pronounced as [ʊ], similar to the "u" in today’s *put*. According to Old English pronunciation guides, short *u* was typically [ʊ] in closed syllables, and *wulf* ends in the closed syllable "lf", thus it was pronounced [wʊlf] (156).

Middle English (1100–1500): During this period, the spelling shifted from *wulf* to *wolf*, but research indicates that the pronunciation remained [wʊlf]. In Middle English, the letter *o* could represent [ʊ] in some words, especially before consonant clusters like "lf". According to Middle English phonetic guides, in certain dialects, short *o* could be pronounced as [ʊ], particularly in words such as *wolf* (103, 157).

Modern English (Post-1500): In Modern English, *wolf* continues to be pronounced [wʊlf] in both Received Pronunciation (British English) and General American English. There is no clear evidence of any significant phonetic change, and studies in English phonological history show that the short vowel [ʊ] was not affected by major shifts such as the Great Vowel Shift, which primarily impacted long vowels (158).

Unexpected Detail

One surprising detail is that although the [ʊ] sound appears stable in Standard English, some modern dialects, particularly in certain regions of American English, may pronounce *wolf* as [wɒlf], with the vowel [ɒ], similar to the "o" in *hot* in some accents. However, in Standard English, [wʊlf] remains the dominant pronunciation, demonstrating dialectal variation without disrupting the main evolutionary trajectory.

Phonological Development Across Periods

Old English (circa 450–1100): In Old English, the word *wulf* was pronounced [wʊlf], with the short vowel *u* pronounced as [ʊ], similar to the "u" in *put* today. According to *Old English Online – Advanced Pronunciation Guide*, short *u* is pronounced [ʊ] in closed syllables, and *wulf* contains a closed syllable ending in *-lf*, thus the pronunciation [wʊlf]. The consonants *w* and *lf* did not undergo significant changes compared to Modern English: *w* was pronounced [w], and *lf* as [lf] (95,104).

Middle English (circa 1100–1500):

During the transition to Middle English, the spelling changed from *wulf* to *wolf*, yet research indicates the pronunciation remained [wʊlf]. According to *Appendix: Middle English Pronunciation*, in Middle English, the letter *o* could represent the sound [ʊ] in certain words, especially before consonant clusters like *-lf*. This pattern appears in words like *wolf* and *woman*, where *o* is pronounced [ʊ] in certain dialects. The following table summarizes the vowel variations related to this phenomenon (104,156,159).

Vowel Table

Vowel	**IPA**	**Middle English Example**	**Modern Reflex**
Short *o*	[ʊ]	*wolf*	[ʊ] (*wolf*)
Long *o*	[oː]	*boot*	[oʊ] (*boot*)

However, in *wolf*, the *o* is short and pronounced [ʊ], with no evidence of significant change from Old English.

Modern English (Post-1500)

In Modern English, *wolf* continues to be pronounced [wʊlf] in both Received Pronunciation (RP) and General American English. According to *The Phonological History of English Vowels*, the short vowel [ʊ] was not affected by the Great Vowel Shift, which primarily altered long vowels. Therefore, the [ʊ] sound in *wolf* has remained stable from Middle English to the present. However, some dialects, particularly in certain areas of American English, may pronounce *wolf* as [wɒlf], using [ɒ] similar to the "o" in *hot* in those accents. Still, this variant is not considered standard (158).

2.1.3. Dialectal Variation without Semantic Disruption

Unexpected Detail and Dialectal Variation

One notable detail is that although [ʊ] appears stable in Standard English, some modern dialects show variation. For instance, in specific American English regions, *wolf* may be pronounced [wɒlf], reflecting dialectal diversity. While this variation does not alter the mainstream development of [ʊ] in Standard English, it underscores the complexity of phonological evolution across geographic regions (158).

The pronunciation of the word *"wolf"* has gone through three main historical stages. In Old English, it was spelled *"wulf"* and pronounced [wʊlf], with a short vowel [ʊ]—similar to the "u" sound in today's word *"put"*. During the Middle English period, the spelling changed to *"wolf"*, but the pronunciation remained [wʊlf], indicating that the shift occurred only in orthography, not in sound. In Modern English, *"wolf"* continues to be pronounced as [wʊlf] in standard dialects. However, in some regional accents—particularly in certain American English varieties—the word may shift to [wɒlf], using a vowel sound similar to the "o" in *"hot"*. Nevertheless, this variation does not alter the main historical development of the [ʊ] vowel in the word *"wolf"*.

Remarks

Studies indicate that the pronunciation of *"wolf"* in Modern English, with the vowel [ʊ], has remained largely unchanged since Old English, even though the spelling shifted from *"wulf"* to *"wolf"* during the Middle English period. This stability reflects a characteristic of short vowels, which were not affected by major changes such as the Great Vowel Shift. However,

dialectal variation has introduced some phonetic differences, yet [wʊlf] remains the standard pronunciation in mainstream English.

2.2. According to the Proto-Echo Hypothesis

The pack nature and howling of wolves

Wolves are highly social animals that live and hunt in packs. They use howling to communicate, summon pack members, mark territory, and coordinate during hunts. This vocalization carries strong symbolic resonance, forming the basis for the emergence of the word *"wolf"*.

Acoustic frequency analysis of "wolf"

A wolf's howl ranges from 150 Hz to 780 Hz, which lies within the human auditory range. The lower frequencies evoke a chilling and powerful impression, while the higher frequencies help the sound travel long distances through forests or snow-covered landscapes (160).

Geographic regions where the "wolf" sound emerged

Wolf howls are common in ecosystems such as dense forests, grasslands, and frozen tundras, including:

- North America (gray wolves, coyotes)
- Europe (Eurasian wolves)
- Siberia and Northern Asia
- The Middle East and parts of South Asia
- These regions offer open terrains, allowing howls to travel across vast distances for several kilometers.

3. Acoustic Analysis of the Wolf Howl

3.1. Characteristics of a Wolf's Howl:

- **Frequency Range:** Primarily between 150 Hz and 780 Hz, making it suitable for long-distance transmission.
- **Duration:** Each howl typically lasts from 3 to 7 seconds, creating a distinctive rhythmic pattern.
- **Frequency Modulation:** Wolves vary their pitch during a howl, allowing them to convey different messages among pack members.

3.2. Sound Frequency Pitch

A wolf's howl commonly averages around 400 Hz, a frequency that avoids blending into ambient environmental sounds such as wind or flowing water. This clarity enables fellow wolves to recognize the call easily and respond swiftly.

4. Evolution of the Sound "Wolf"

4.1. F1 Derivations from F0 "Wolf"

Like the word Sea, Wolf does not exist as an isolated lexical unit. As language evolved, it generated derivative forms that expanded both its grammatical and symbolic range. One of the most visible F1 forms is the English plural:

Wolf → Wolves

At the surface level, Wolves is simply the plural form of wolf. However, beyond grammar, the image of multiple wolves immediately evokes a set of associated features: sharp teeth, coordinated attack, and lethal precision. These features later became metaphorically linked to blades and slashing weapons, particularly the sword. This association has occasionally led to speculative links between "wolf" and "sword," which must first be examined from a strict linguistic standpoint.

From the perspective of historical linguistics, the word sword does not derive from wolf. In Germanic languages, sword traces back to Proto-Germanic swerdą (a neuter noun meaning "sword"). Most etymological reconstructions connect swerdą to the Proto-Indo-European root sw-er, a derivative of seh_2w-, meaning "sharp" or "to cut." This places the origin of

sword firmly within a semantic field of sharpness and cutting rather than animal imagery. A less widely accepted hypothesis links swerdą to the PIE root swer- (“pain, wound”), though this remains disputed, as related forms typically describe suffering rather than weapons.

Phonologically, the separation between wolf and sword is clear and decisive. In Proto-Germanic, wolf appears as wulfaz, while sword appears as swerdą. The two forms already

diverge at every critical phonetic level. Wulfaz begins with a simple w- onset, whereas swerdą carries the sw- cluster, including an added s-. At the final position, wolf ends in -f (a voiceless labiodental fricative), while sword ends in -dą (a voiced alveolar stop). Known sound laws within the Germanic family, including Grimm’s Law and Verner’s Law, do not permit a transformation from -lf to -rd. No regular phonological pathway can reconcile these endings. Therefore, from a linguistic standpoint, sword cannot be considered a phonetic derivative of wolf.

However, limiting analysis to sound change alone obscures a deeper layer of human meaning-making. Long before swords existed, humans encountered wolves as living embodiments of lethal sharpness. Primitive humans feared wolves not merely for their howls or pack behavior, but above all for their teeth: perfectly shaped, self-maintaining blades capable of tearing flesh without sharpening. Wolf fangs represented nature’s most absolute form of cutting power.

Chronologically and cognitively, the sequence is clear. The wolf came first. Its teeth came first. Fear came first. Only later did humans attempt to imitate that natural weapon by crafting artificial fangs of stone and metal. While the sound “wolf” could not evolve directly into “sword,” the concept of the sword can be understood as a symbolic continuation of the wolf’s teeth.

In this sense, sword is not an F1 phonetic derivative of Wolf, but a conceptual or symbolic F2. The sword represents humanity's first artificial wolf fang: an attempt to embody, control, and reproduce the cutting power once monopolized by a feared predator.

Interestingly, the sword may also share secondary symbolic connections with the mirror (Vietnamese: gương). A polished blade reflects the viewer's image, turning violence back toward self-recognition. In this way, the sword not only inherits the wolf's fang, but also becomes a reflective boundary between human and beast, fear and mastery, nature and culture.

4.1.2. "Wolf" → "Worry" – The Fear of the Wolf

Unlike direct phonetic derivatives, the relationship between wolf and worry belongs to a deeper semantic and experiential layer. "Worry" can be understood as an indirect F2 derivative of Wolf, emerging from the predator's characteristic method of killing rather than from regular sound change.

In Old English, the verb wyrgan meant "to strangle" or "to choke." This action precisely mirrors how wolves subdue their prey. A wolf does not rely on sudden impact or noisy violence. Instead, it grips the throat and maintains steady pressure. The prey weakens gradually, breath shortens, resistance fades, and death arrives not through explosion, but through prolonged suffocation.

This predatory pattern provides a remarkably accurate metaphor for human anxiety. Worry does not strike like a blow. It does not arrive with noise or spectacle. It advances quietly, tightening its hold over time. The mind, like prey in a wolf's jaws, remains alive but constrained, forced to endure a slow compression that drains strength and clarity rather than ending life outright.

The semantic chain can be traced as follows:

1. Wolf, as a predator defined by strangulation rather than impact.
2. Wyrgan, denoting the act of choking or constricting the throat.
3. Worry, describing a mental state characterized by sustained pressure, breathlessness, and inescapable tension.

In this sense, worry is the psychological echo of the wolf's grip. It is the feeling of being held fast by an unseen force at the neck—silent, persistent, and exhausting. What the wolf once did to flesh, worry now does to thought.

Thus, "worry" should not be read as a phonetic descendant of "wolf," but as a semantic transformation grounded in lived ecological experience. It is an F2 derivative shaped by fear remembered in the body and preserved in language: the internalization of a predator's method into the architecture of the human mind.

4.1.3. "Wolf" → "Woman" – Reverence for the Wolf

In prehistoric societies, survival depended not only on strength, but on protection, memory, and continuity. In this ecological context, both wolves and women occupied indispensable positions within their respective communities.

Among wolves, the she-wolf does far more than reproduce. She nurtures the cubs, teaches them how to hunt, guards the pack, and participates actively in survival strategies. Her role is not secondary to the male, but structurally equal and functionally decisive. In early human societies, women fulfilled an analogous role. Beyond childbirth, they preserved food, transmitted knowledge, maintained social bonds, and ensured the continuity of the group through care, instruction, and vigilance.

The wolf, therefore, was not perceived solely as a predator. It was also a guardian, a guide, and a teacher—functions that closely mirrored the role of women in ancient human communities. This parallel fostered a deep symbolic association between wolf and woman, rooted in shared survival intelligence rather than biological similarity.

From a linguistic perspective, the modern English word woman derives from Old English wifmann, where wif means "woman" and mann means "human." There is no direct etymological connection between woman and wolf. However, beneath the grammatical structure lies a deeper symbolic and phonemic resonance. Both "wife" and "wolf" begin

with the w- sound, an ancient phoneme frequently associated with primal instinct, vitality, movement, and survival. This resonance does not imply linguistic descent, but reflects a shared experiential and symbolic field.

Across cultures, the image of the wolf is repeatedly linked to the feminine—not merely as a symbol of ferocity, but as an embodiment of protection, intelligence, endurance, and loyalty. Female warriors, forest spirits, witches, and goddesses are often depicted with wolf-like qualities: alert senses, resilience, and the capacity to defend life fiercely. The she-wolf, in particular, occupies a sacred place in mythologies as a figure willing to sacrifice everything to protect her young. This is not abstract instinct, but a form of primordial love that precedes language, oath, or law.

A powerful historical expression of this archetype appears in Roman mythology, where Romulus and Remus, the legendary founders of Rome, are nurtured by a she-wolf. In this narrative, the wolf is not a monster but a maternal guardian, and through her, the origin of civilization is symbolically entrusted to a feminine, animal protector. From this point onward, "woman" transcends the role of biological female and becomes a carrier of the sacred wolf archetype—capable of love, struggle, endurance, and continuity.

The semantic and symbolic links between "wolf" and "woman" can be summarized across three integrated layers:

A. Shared ecological and social roles

The she-wolf nurtures the pack, teaches cubs, and participates in hunting, paralleling women's roles in early human communities as caregivers, educators, providers, and defenders. In both cases, survival depends on intelligence, coordination, and long-term commitment rather than brute force.

B. Mythological and symbolic representations

Across cultures, the archetype of the wolf goddess or wolf-woman reinforces the association between wolf and feminine power. This figure embodies endurance, protection, and the ability to thrive within harsh and unstable environments.

C. Cultural expressions

In Northern mythological systems, wolves exist within cosmologies shaped by powerful goddesses who govern fate, destruction, and rebirth. In East Asian traditions, the wolf symbolizes vigilance, frontier endurance, and protective strength in liminal landscapes. In nomadic cultures, women and wolves frequently appear as twin guardians of the tribe, both feared and revered for their independence and resolve.

Within this framework, "woman" can be interpreted as an F1 semantic derivative of "wolf"—not through direct linguistic evolution, but through a shared symbolic core centered on survival, protection, intelligence, and primal strength. The connection is not forged by sound laws, but by ecological memory and collective experience.

In the deepest layers of human history, it may be this wolf-woman archetype—watchful, nurturing, and unyielding—whose eyes still shine with the original light of survival.

4.1.4. "Wolf" → "Wild" – The Primal State of Existence

"Wild" should not be understood merely as the opposite of "domesticated." It represents a deeper, primordial state of existence: a mode of being that precedes law, morality, and social regulation. In this sense, the wolf stands as one of nature's clearest embodiments of the wild.

The wolf lives without borders or enclosures. It moves freely across landscapes, forms social bonds without cages, hunts by instinct rather than instruction, and synchronizes its life with natural cycles—howling under the moon, resting on the earth, and often dying exposed to wind and snow. Nothing in the wolf's life is mediated by abstraction or institutional order. Its existence unfolds directly within the rhythms of nature.

From this perspective, "wild" can be seen as the spiritual legacy of the wolf. It is a force humans both feared and admired, because it represented a state of absolute autonomy coupled with absolute vulnerability. To encounter the wild wolf was to confront life stripped of illusion: survival without comfort, freedom without safety, instinct without justification.

Although civilization sought to suppress this condition, the wild never vanished. It was internalized. Within each human remains a fragment of that original state—a latent memory carried in the nervous system, the breath, and the body. This inner wildness does not always manifest as violence; more often it appears as restlessness, longing, or a quiet resistance to confinement.

Thus, “wild” is not merely a description of external nature, but an inherited condition of the human psyche. It is the echo of an ancestral past, a subdued but persistent whisper reminding us of a time before walls, rules, and names—when to live was to move, to hunt, and to endure, much like the wolf itself.

In this sense, the yearning for the wild is ultimately a yearning for origin: the distant memory of what it once meant to live as a wolf, and the unspoken question of whether, in some deeper layer of being, we ever truly stopped.

4.1.6. "Wolf" → "War" – The Clash of Instincts

At first glance, “war” appears far removed from the figure of the wolf. Yet at a deeper level, war represents the collision and amplification of primal survival instincts when they are no longer restrained by ecological balance or social cohesion.

Wolves do not fight for dominance in an abstract sense, nor do they wage war for conquest. Their conflicts arise from clear and limited necessities: access to food, defense of territory, and protection of offspring. Violence among wolves is purposeful, situational, and constrained. Once survival objectives are secured, conflict ends.

Early human communities observed and internalized these patterns. In prehistoric contexts, fighting was not a display of excess force, but an extension of defensive instinct. Leadership was not defined by noise or spectacle, but by presence. The most effective leader was the most wolf-like: calm, watchful, and capable of sudden, decisive action. Such a leader did not kill indiscriminately; when violence occurred, it was undertaken for the survival of kin and the continuity of the group.

War emerges when this instinctive logic becomes detached from its original ecological limits. When fear, scarcity, or power are abstracted and amplified by ideology, hierarchy, or technology, defensive behavior mutates into sustained and organized destruction. In this state, the original clarity of survival is replaced by excess, and instinct loses its proportional restraint.

In this sense, war can be understood as a semantic F2 derivative of “wolf.” It is not a continuation of the wolf’s behavior, but a distorted reflection of it: a defensive instinct stretched beyond natural limits and transformed into a systemic force. War arises not

because humans remain too close to the wolf, but because they have strayed too far from the balance that once governed instinct in the natural world.

4.1.7. "Wolf" → "Wound" – A Gash in Flesh and Soul

When a wolf bites, it leaves more than torn skin. It leaves an imprint in memory. The marks of the teeth heal, but the moment of attack remains engraved as fear, shock, and recognition of vulnerability.

At the surface level, the word “wound” evokes a physical image closely aligned with the wolf’s bite: precise, merciless, and unwavering. The wolf does not strike randomly. Its teeth find flesh with intention, creating damage that is both immediate and unmistakable. In this biological sense, the wound is the direct consequence of contact with a predator.

Yet the meaning of “wound” extends far beyond flesh. At a deeper level, it signifies rupture rather than injury. A wound may emerge as the breaking of trust, the cut that forms within love, or the tearing apart of bonds that once held a group together. These are injuries no claw can inflict, yet they persist far longer than physical scars.

A wound, therefore, does not always originate from violence of the body. It arises from separation, betrayal, loss, and war—events in which something once unified is forcibly divided. The pain comes not only from damage, but from the memory of wholeness that preceded it.

In this sense, “wound” can be read as a semantic F2 echo of “wolf.” The wolf taught early humans the reality of injury and death, but also the meaning of boundary, loss, and irreversible change. Long after the wolf retreated from the center of human life, its lesson remained embedded in language: every wound marks not only where flesh was cut, but where connection was broken.

Thus, the wolf endures not only as a predator of the body, but as a teacher of pain—one whose lessons shaped the human understanding of harm, memory, and the cost of separation.

4.1.8. "Wolf" → "Worship" – Revering the Noble Instinct

In many ancient cultures, the wolf was not merely feared, but revered. It was regarded as a sacred creature, an ancestral figure of warriors and tribal leaders, and a bearer of survival

wisdom. In this context, “worship” can be understood as the spiritual evolution of the fear and awe that the wolf once inspired.

Mythological traditions across continents reflect this reverence. In Roman lore, a she-wolf nurtures the founders of the city. In Mongolian origin myths, people trace their ancestry to the Blue Wolf. In Northern cosmologies, wolves accompany Odin, and the final cosmic rupture of Ragnarök begins with the roar of Fenrir. These narratives do not portray the wolf as evil, but as a force tied to origin, fate, and transformation.

Worship arises at the moment when humans recognize that instinct is not the enemy of civilization, but its foundation. To revere the wolf is not to glorify savagery, but to honor the wild source from which order, courage, and continuity emerged.

The meaning of “worship” can be clarified through three converging semantic currents.

The first is the Wolf Line, grounded in primal instinct. From the ancient forest, the wolf offered humanity its earliest lessons: how to live collectively without losing individual function, how to fight only to protect, and how to call to one another through sound rather than domination. Along this path, meaning unfolds as a natural progression:

Wolf → Wild → Will → Worthy → Worship.

Instinct becomes will; will refines into virtue; virtue, when recognized and preserved, becomes reverence. The wolf never demands to be worshipped, yet precisely because of this restraint, it becomes worthy of honor.

The second current is the Sword Line, shaped by conflict and ethical restraint. Emerging from battlefields, the sword evolved from a tool of survival into a symbol of moral boundary. Not all who wield the sword deserve reverence. Only those who understand when not to strike are remembered. Through phonetic echo and symbolic resonance, sword and worship converge conceptually: the blade of combat transforms into a ceremonial object honoring discipline, restraint, and honor. The knight, bearing the sword, becomes a figure of ethical clarity—much like a priest holding a sacred relic. In this current, worship functions as society’s invisible crown, bestowed upon those who act with principle in times of chaos.

The third current is the Worthy Line, rooted in communal value systems. From Old English weorðscipe emerges the idea that certain individuals, actions, or principles must be elevated

beyond ordinary life. To be worthy is to place the survival and coherence of the group above personal impulse. Through this lens, worship evolves linguistically and culturally as the recognition of moral excellence: from weorth (worthy) and -scipe (state or condition), to a concept encompassing value, sanctity, and remembrance. Language here becomes a memorial carved in sound, preserving what humanity chooses never to forget.

When these three currents converge—the wolf teaching authentic living, the sword defining honorable action, and society recognizing what must be held sacred—the word "worship" comes into being. It does not simply mean adoration. It signifies the ritual restoration of dignity to what is wild yet disciplined, righteous yet restrained, and eternally worthy of remembrance.

4.1.9. "Wolf" → "Wild" → "Wisdom" – Knowledge Rooted in Nature

"Wisdom" does not arise directly from the word "wolf," but it unfolds through the intermediary concept of "wild," carrying with it the imagery and symbolic inheritance of the wolf. This relationship belongs not to phonetic descent, but to semantic continuity shaped by lived ecological experience.

The wolf represents a form of intelligence distinct from spectacle or dominance. Unlike the lion, it does not rule through display; unlike the hyena, it does not survive through chaos. The wolf watches in silence, moves with restraint, strikes with precision, and maintains order within the pack through learned roles rather than force. Its young are taught not by instruction, but by exposure to reality: tracking scent, reading terrain, sensing danger, and responding to change.

What may be called the "wisdom of the wolf" is therefore a primordial intelligence. It is knowledge derived from direct engagement with the world—wind patterns, blood trails, broken branches, snow-marked paths, and the silent language of other predators. This wisdom exists before abstraction, before writing, and before moral codification. It is learning through survival.

Within this framework, wisdom cannot be separated from the wolf. The wild, embodied by the wolf, serves as the ecological classroom in which intelligence is formed. When early humans observed, imitated, and internalized this mode of learning, instinct did not

disappear; it was refined. What emerged was not the suppression of the wild, but its illumination.

From an etymological perspective, “wisdom” derives from Old English wisdōm, where wis denotes “knowing” and -dom indicates a state or condition. The deeper Proto-Germanic root wisaz refers specifically to knowledge gained through experience rather than formal teaching. This distinction is crucial. Wisdom, at its core, is not informational accumulation, but experiential discernment.

Thus, wisdom may be understood as an F2 semantic derivative of “wolf” via “wild.” It represents instinct honed by observation, endurance, and reflection. Wisdom is not the opposite of instinct; it is instinct carried to clarity. It is the light that flickers in the human mind when one learns how to survive without forfeiting the dignity of a wild soul.

4.2. Compound Words with “Wolf”

As human language expanded beyond isolated symbols into composite forms, “wolf” continued to function as a powerful semantic core within compound words. Rather than merely naming the animal itself, these compounds encode how humans positioned the wolf within their cognitive and cultural landscape: as a threat, a social model, a temperament, and a liminal being between human and beast.

In each compound, “wolf” does not lose its primal meaning. Instead, it transmits specific aspects of its ecological and symbolic identity into new linguistic forms. These words preserve memory—of fear, admiration, imitation, and boundary-crossing—embedded directly into everyday language.

Several major compound forms illustrate this process clearly:

“Wolf” → “Wolfhound”

Wolfhound refers to a dog bred specifically to hunt wolves. Linguistically and symbolically, this compound captures a pivotal moment in human–wolf relations: when humans no longer merely feared the wolf, but sought to counter it through domestication and selective breeding. The wolfhound represents the transformation of wild instinct into controlled force—nature confronted by a modified version of itself.

“Wolf” → “Wolfpack”

Wolfpack directly mirrors the social organization of wolves. Beyond its literal meaning, the term has been widely adopted to describe tightly bonded human groups that operate through loyalty, coordination, and shared purpose. Here, the wolf serves as a template for collective strength, reinforcing the image of the pack as an efficient survival unit rather than a chaotic mob.

"Wolf" → "Wolfish"

Wolfish describes behavior that is aggressive, predatory, or driven by appetite. This adjective reflects how the wolf became a linguistic shorthand for unfiltered desire and raw instinct. When applied to humans, "wolfish" does not merely accuse brutality; it signals proximity to the untamed layer of human nature that civilization seeks to regulate but never fully erases.

"Wolf" → "Werewolf"

Werewolf occupies a unique space where biology, mythology, and psychology converge. Unlike other compounds, it does not describe wolves themselves, but a human who transforms into a wolf. This word encodes humanity's deepest anxiety and fascination with transformation: the fear that under certain conditions—darkness, rage, hunger, or loss of control—the human may revert to the wolf within. The werewolf is not simply a monster; it is the linguistic embodiment of the fragile boundary between civilization and wild instinct.

Taken together, these compounds show that "wolf" functions as more than a noun. It is a generative semantic nucleus through which language preserves layers of ecological memory, social learning, moral judgment, and existential fear. Even when embedded within longer words, the wolf continues to speak—quietly reminding language where it once learned to survive.

4.3. F1 Derivatives and F2 Expansions

Once a word enters the F1 layer, it gains the ability to generate further semantic expansions. These F2 forms do not merely add grammatical variation; they extend meaning into behavior, ideology, profession, and abstraction. In the case of "wolf," F2 expansions demonstrate how animal-based imagery becomes embedded in human cognition, social organization, and moral judgment.

At the F1 level, compounds such as wolfhound, wolfpack, wolfish, werewolf, and wolves establish concrete reference points: a trained animal, a social unit, a behavioral trait, a mythic hybrid, or a collective plural. From these anchors, F2 forms develop as language adapts the original image to describe increasingly abstract human phenomena.

From "wolf" → "wolfhound", F2 expansions arise primarily in functional and professional contexts. Terms such as wolfhound-like describe resemblance in build or behavior, while wolfhound-training refers to specialized knowledge and practice centered on controlling and directing strength. Here, the wolf's threat is reframed through disciplined domestication and human mastery.

From "wolf" → "wolfpack", F2 forms move into social psychology and strategy. Expressions such as wolfpack-mentality and wolfpack-tactics draw directly from observed pack behavior, emphasizing coordination, role differentiation, and collective action. These terms are commonly applied to human groups, especially in competitive or high-risk environments.

From "wolf" → "wolfish", the language shifts toward individual temperament. Adverbs like wolfishly and nouns such as wolfishness translate animal appetite and aggression into human behavioral descriptions. In this expansion, the wolf becomes a metaphor for instinct-driven desire and unfiltered impulse.

From "wolf" → "werewolf", F2 derivatives extend into mythological, psychological, and narrative domains. Words such as werewolfism, werewolf-curse, and werewolf-transformation articulate states of being, afflictions, and transitions, while werewolf-hunting externalizes fear into ritualized pursuit. These forms explore the instability of identity and the fear of crossing the boundary between human and beast.

From "wolf" → "wolves", pluralization opens a different semantic channel. F2 expressions such as lone wolf, lone-wolf behavior, and lone-wolf attack paradoxically draw from the pack concept to describe isolation. In modern usage, particularly in social science and security studies, these terms capture the image of an individual acting without visible collective support, yet still framed through the logic of predatory instinct.

Together, these F2 expansions illustrate how "wolf" evolves from a biological referent into a versatile cognitive template. Through layered derivatives, the wolf becomes a model for

discipline, cooperation, aggression, transformation, and solitude. Language thus preserves the wolf not as a relic of the past, but as a living structure through which human experience continues to be interpreted and named.

5. "Wolf" in Other Languages – Do They Reflect the Howl?

A central question arises when examining the word "wolf" across languages: did different cultures name the animal based on its howl, or did other perceptual factors guide linguistic formation? The answer appears to be complex and culture-dependent.

In some language families, the lexical form for "wolf" shows phonetic continuity that may hint at an ancient auditory impression. In English, wolf has long been associated with the animal's vocal presence, and the word's structure allows for a loose acoustic resemblance to the prolonged, breath-based sounds of howling. German Wolf remains nearly identical in both pronunciation and form, suggesting a shared Germanic inheritance rather than independent naming events. Russian Volk (Волк) also displays notable similarity, indicating either deep Indo-European roots or long-standing phonetic convergence shaped by shared environmental encounters with wolves.

However, not all linguistic traditions align with this acoustic hypothesis. In Latin, lupus diverges sharply in sound from the wolf's howl. Rather than imitating vocalization, lupus is generally traced back to an older Proto-Indo-European root, pointing to a naming process grounded in inherited lexical systems rather than direct sound symbolism. This suggests that, even within Indo-European languages, acoustic imitation was only one of several possible pathways for naming.

These patterns imply that while the howl of the wolf left a strong impression on human perception, it was not universally encoded into language as sound-based naming. Different cultures prioritized different sensory channels: sound in some cases, lineage and abstraction in others.

The Vietnamese case offers a particularly instructive contrast. In Vietnamese, the word "sói" shows no evident phonetic relationship to howling. Instead, it likely originates from visual or behavioral observation rather than vocal characteristics. This pattern aligns with a broader tendency in Vietnamese animal nomenclature, where names often emphasize appearance, movement, or ecological behavior rather than the sounds an animal produces.

In this sense, the Vietnamese term “sói” reflects a gaze-based rather than ear-based interaction with nature. Rather than naming the wolf by its distant, echoing call, the language encodes how the animal is seen, approached, or recognized within its environment. This divergence underscores a critical insight: language does not merely record nature, but filters it through culturally preferred modes of perception.

Thus, the varied names for “wolf” across languages do not point to a single origin in sound imitation. Instead, they reveal how different human communities listened to, watched, feared, or conceptualized the same animal in distinct ways. The wolf, whether heard through its howl or seen through its silhouette and behavior, left multiple linguistic traces—each shaped by the ecological and cognitive priorities of the culture that named it.

6. Summary of F3 Derivatives of "Wolf"

“Wolf” → “Wolfhound” → “Wolfhound-training”

“Wolfhound-training” refers to the process of training dogs bred for hunting wolves to improve their hunting and protective capabilities.

“Wolf” → “Wolfpack” → “Wolfpack-tactics”

“Wolfpack-tactics” describes coordinated strategies modeled after the way wolves hunt in packs, emphasizing teamwork and precision.

“Wolf” → “Wolfish” → “Wolfishness”

“Wolfishness” refers to having wolf-like traits, such as greed, aggression, or raw strength.

“Wolf” → “Werewolf” → “Werewolf-curse”

“Werewolf-curse” is the mythical curse that transforms a person into a werewolf, often appearing in legends and folklore.

“Wolf” → “Werewolf” → “Werewolf-hunting”

“Werewolf-hunting” refers to the act of pursuing or eradicating werewolves, often featured in horror stories and ancient myths.

“Wolf” → “Wolves” → “Lone-wolf-behavior” “Lone-wolf-behavior” describes isolated, independent behavior, akin to wolves that live alone either by choice or exclusion from the pack.

“Wolf” → “Worry” → “Worrisome”

“Worrisome” describes a situation or thing that causes anxiety or concern. The ancient fear of wolves is symbolic of deeper psychological fears or perceived dangers.

“Wolf” → “Worry” → “Worrying”

“Worrying” refers to the act or state of causing anxiety or unease.

“Wolf” → “Woman” → “Womanhood”

“Womanhood” represents the state or condition of being a woman, particularly emphasizing the qualities and experiences associated with femininity.

“Wolf” → “Woman” → “Womanly”

“Womanly” refers to traits or behaviors typically associated with women, often in a positive or nurturing sense.

“Wolf” → “Woman” → “Womanish”

“Womanish” is often used in a negative or stereotypical way to describe a man who displays traits seen as overly feminine or weak.

“Wolf” → “Sword” → “Swordplay”

“Swordplay” describes the skillful practice or act of fencing or fighting with swords. Wolves represent nature’s most precise hunters, inspiring the metaphor of swords as “artificial fangs.”

“Wolf” → “Sword” → “Swordsmanship”

“Swordsmanship” is the art or skill of fighting with a sword. Watching a wolf’s hunting technique can reveal why warriors associate “wolf” energy with sword mastery.

“Wolf” → “Sword” → “Sword-like”

“Sword-like” refers to anything that resembles a sword in shape or sharpness, typically implying qualities of strength, precision, or danger.

7. Discussion

7.1. From Predator to Pattern: How the Wolf Became a Cognitive Template

The transformation of "wolf" across F0, F1, F2, and F3 levels reveals a crucial mechanism of human cognition: animals are not merely named, they are abstracted into patterns of thought. In early human experience, the wolf was a direct ecological presence—a predator, rival, and teacher of survival. Over time, this presence was internalized, and the wolf ceased to be only an animal of the forest. It became a structural template through which humans interpreted danger, cooperation, instinct, and restraint.

This process explains why "wolf" can simultaneously generate meanings as diverse as pack discipline, solitary threat, moral ferocity, maternal protection, and sacred reverence. These meanings are not random linguistic accidents. They emerge from repeated, embodied encounters between humans and a species whose intelligence, social organization, and lethality mirrored humanity's own evolutionary challenges.

7.2. Wolf and Sword: From Biological Fang to Ethical Instrument

The conceptual link between wolf and sword provides a clear example of how ecological observation transforms into cultural technology. The wolf's teeth represent nature's most efficient cutting mechanism: sharp, self-maintaining, and lethal without excess. Early humans did not invent the idea of sharpness in abstraction; they learned it by watching predators kill.

The sword, therefore, should be understood not merely as a manufactured object, but as an artificial continuation of the wolf's fang. Swordsmanship, in this framework, is not simply technical proficiency with a weapon. It is the disciplined imitation of predatory strategy: patience, positioning, timing, and precision. The true warrior is not the one who strikes wildly, but the one who knows when to strike—and when not to.

Thus, the symbolic convergence of wolf and sword marks a shift from instinctive violence to regulated force. When guided by restraint, the sword becomes an ethical instrument. When detached from that discipline, it degenerates into mere destruction. This distinction echoes the difference between the wolf's purposeful kill and human warfare unmoored from survival necessity.

7.3. Wolf, Pack, and the Architecture of Social Behavior

Wolf-based metaphors persist in language because they provide an intuitive model for social organization. The pack embodies coordination, role distribution, loyalty, and collective

intelligence. Expressions such as “wolfpack tactics” or “pack mentality” emerge not from imagination, but from close observation of how wolves survive through cooperation rather than domination.

Conversely, the notion of the “lone wolf” exposes anxiety surrounding individuals who operate outside social structures. While wolves can survive alone temporarily, isolation often signals displacement or conflict within the pack. Modern language preserves this ecological insight by associating lone-wolf behavior with unpredictability and risk, especially when transferred into political or security discourse.

These linguistic patterns reveal that wolf-derived terms do more than describe behavior. They encode social judgments about order, deviance, cohesion, and threat—judgments rooted in an ancestral understanding of survival dynamics.

7.4. From Fear to Reverence: Why the Wolf Was Worshipped

The culmination of linguistic transformation occurs when fear evolves into reverence. Across cultures, the wolf was not exterminated solely as a threat; it was also elevated as an ancestor, guardian, or sacred figure. This duality reflects a mature cognitive shift: the recognition that instinct, when refined, becomes wisdom.

Worship of the wolf does not imply a desire to return to savagery. Rather, it signals an acknowledgment that civilization itself rests upon instincts learned in the wild—protection of kin, moral restraint in violence, and endurance through hardship. The term “worship,” in this sense, encodes a social decision about what deserves preservation and remembrance.

When instinct becomes will, will becomes virtue, and virtue becomes worthy of reverence, the wolf completes its journey from feared predator to moral archetype. Language preserves this journey, not through linear etymology alone, but through layered symbolic inheritance.

7.5. The Wolf as a Threshold Figure

Ultimately, the wolf occupies a threshold position between nature and culture, fear and admiration, violence and order. It is neither wholly demonized nor fully domesticated within language. Instead, it remains suspended as a reminder of origin—a figure that cannot be erased without erasing part of human self-understanding.

Through its derivatives, metaphors, and symbolic expansions, "wolf" reveals how language functions as ecological memory. The animal disappears from daily life, but it persists within thought, ethics, and imagination. In this sense, the wolf is no longer hunted or worshipped; it is remembered.

The discussion of "wolf" thus demonstrates that linguistic evolution is inseparable from evolutionary experience. Words do not merely carry sounds forward in time. They carry lessons—etched by fear, shaped by survival, and refined by reflection.

7.6. Why the Wolf—and Not the Bear or the Lion—Generated a Dense Symbolic System

An additional factor lies in human intelligence and risk assessment. Humans do not form long-term symbolic bonds with beings they cannot plausibly control, anticipate, or negotiate with. Absolute power creates distance rather than intimacy. Predators whose strength is overwhelmingly superior—such as bears or lions—represent catastrophic risk rather than relational challenge.

A bear cannot be reasoned with, outpaced, or socially mirrored. A lion's power is too singular, too concentrated, and too final. To engage closely with such creatures is to accept an unacceptable level of uncertainty. As a result, humans may fear them, worship them as distant sovereigns, or avoid them entirely—but rarely attempt sustained coexistence.

The wolf occupies a critical middle zone. It is dangerous, yet not invincible; intelligent, yet not incomprehensible; powerful, yet bounded. Crucially, the wolf operates within observable social rules that humans can learn to predict and, at times, manipulate. This balance made the wolf not only a rival, but a negotiable presence—one that could be watched, studied, countered, and eventually approached.

Because wolves were dangerous but not uncontrollable, humans could afford proximity. And proximity, over time, produced cognition, imitation, and symbolism. Where risk exceeds control, no shared language of meaning can emerge. The wolf became symbolically rich precisely because it stood at the highest level of danger that humans could still engage with rather than flee from.

8. Conclusion

The sound “Wolf” represents a foundational F0 root from which multiple linguistic, symbolic, and cognitive layers have unfolded. Across time, it generated not only words, but structures of thought, shaping how humans perceived danger, cooperation, instinct, and restraint.

The conceptual link between wolf teeth and the emergence of sharp-edged weapons such as swords illustrates how early humans learned by imitation of nature. This process did not operate solely through phonetic inheritance, but through survival-based cognition embedded in ecological experience. Language, in this sense, preserves not only sound change, but strategies of living passed down across generations.

Thus, this chapter does not reject traditional linguistic knowledge. Rather, it returns history to its deeper essence, where sound, meaning, instinct, and survival converge.

Yet the story of the wolf does not end in fear, symbolism, or reverence. At a critical moment in human history, the wolf did something unprecedented. It did not attack. It did not retreat. It followed.

That single shift, from confrontation to alignment, marks the threshold of a new chapter: not the language of the wolf itself, but the language of movement, direction, and companionship that emerges when the wolf steps into the human path.

CHAPTER 12: GOW

From the sound of a hunting companion to absolute power

1. Introduction: The Sound "GOW" and Its Linguistic Significance

In the evolution of language, many words were formed by imitating natural sounds. One of the key proto-sounds is "GOW," believed to originate from the bark of hunting dogs during ancient hunts. Are you ready to listen to the past? "When dawn had not yet stretched its arms over the wild fields, when the earth was still wet with night dew, brave figures stood ready for the hunt. No guns, no technology—only crude stone spears and the most powerful weapon mankind has ever known: loyal four-legged companions – the hunting dogs. The dogs dashed ahead, noses full of the prey's scent, tails wagging with anticipation. Upon detecting the tracks of deer, they barked loudly: 'Gow! Gow!' That bark tore through the mist, echoed across the hills, and pierced the dense forests. It was not merely a cry of alert—it was a command, an urging: 'Go! Hunt!'"

The hunters gripped their weapons tightly and followed, their footsteps blending with the barking, creating the rhythm of the chase. Thus, the cry "Gow!" rang out at the start of every

hunt, and gradually, humans used it not only to call their dogs, but also to urge each other: "Go! Move forward!" From there, "Gow" gradually evolved into "Go" – one of the most essential verbs in all languages.

Why is the sound "GOW" important?

- It is a primal sound (F0): Created from actual sounds found in nature.
- Closely linked to hunting and movement: Hunting dogs always ran ahead of humans and barked when prey was detected.
- Evolved into a range of words related to motion, leadership, governance, and power. The sound "GOW" gradually became the foundation for concepts such as "go" (to move), "govern" (to rule), "gold" (a symbol of value and power), and many other key words in modern language.

2. Origin of the Sound "GOW" and "Grow"

2.1. The Alliance Between Humans and Wolves – When Mankind Signed Its First Pact with an Animal

In ancient times, when the stars had no names and the moon was not yet a symbol of mythology, humanity was still struggling against the harshness of nature to survive. It was a time when humans were not rulers, they were merely a small, fragile species in the brutal food chain, fighting day by day for life amidst wild forests.

Winter dragged on, its biting cold encircling the early tribes. With food running scarce, hunger tormented them, forcing people to devise more effective means of acquiring sustenance—hunting. But to face animals swifter and stronger than themselves, they needed an ally.

And then, wolves appeared.

When two predators joined forces – The beginning of an eternal alliance.

Wolves, the ancestors of modern dogs, emerged as natural partners. Archaeological studies suggest that the domestication of hunting dogs began around 30,000 to 40,000 years ago. However, it's possible that humans had domesticated wolves into house dogs even earlier, perhaps before they had mastered fire.

At that time, humans didn't raise dogs in cozy homes as we do today. Instead, they lived in mutual dependence for survival.

Keen sense of smell – Capable of detecting prey from afar.

Superior speed – Able to chase down prey that humans couldn't catch.

Pack instinct – Loyal and never abandoning their companions.

Gradually, humans domesticated wolves, transforming them into hunting dogs, the very first companions in human history.

2.2. "Gow" – When a Bark Becomes a Signal

During the hunt, the dogs always ran ahead of the humans, sniffing out trails and chasing after prey. When they detected danger or when the prey fled, they didn't remain silent, they barked loudly to alert their companions behind. "Gow! Grow!" This was the sound humans heard every time they went hunting, a prolonged bark echoing through the deep forest, signaling that prey had been found.

From “Gow,” the meaning of “to move” gradually emerged. Every time the dogs barked, humans would immediately react, they ran, chased, and rushed forward with weapons in hand. Over thousands of years, the sound “Gow” became an essential word in early languages. It was no longer just the bark of a hunting dog, it was transcribed to describe the act of moving forward: what we now call “Go” in modern language.

From this, a simple sound from nature became one of the most important verbs in human civilization.

Thanks to the cooperation with dogs, humans gradually became dominant predators. Hunting was no longer a game of luck, it became a precise strategy. They could hunt more effectively, store food for the winter, and eventually build the first civilizations.

Ancient humans relied heavily on hunting to survive. In every hunt, the hunting dogs were the most reliable assistants, they ran ahead, tracked the scent of prey, and barked “Gow, Gow” to signal its location.

2.3. “Grow” – When a Bark Expresses Anger and Warning

In the brutal world of ancient hunts, the bark “Gow! Gow!” from the hunting dogs did not always serve merely as a signal of detected prey. At times, the sound shifted, becoming deeper, stronger, filled with alertness and menace. That was the moment the hunt turned tense, when the prey fiercely resisted, when rival predators appeared, or when danger crept close.

The hunting dogs began to growl. No longer a simple “Gow” of excitement, but “Growww!” a low, prolonged snarl that signaled threat and warning. It was no longer a sound of eager pursuit, but one of preparation for confrontation.

Humans, in the early days of civilization, observed their hunting dogs and recognized this transformation. They understood that when dogs growled, it meant they were growing in fury, shifting from a state of signal to a state of action. And just like creatures in the wild, everything in life can only move forward and evolve when facing challenges.

“Gow” gradually evolved into “Grow” – a phonetic shift reflecting the laws of nature:

✓ When anger erupts, a creature grows through adversity.

✓ When a plant wants to mature, it must break through the soil, rooting itself deep into the earth.

✓ When a human seeks strength, they must confront hardship and overcome it.

Thus, "Grow" does not simply mean "to become bigger", it carries the spirit of growing through trials. It is the crystallization of the growls of hunting dogs, the battles of humankind's ancestors, and the timeless lessons nature teaches us.

The growl can be mimicked by humans to express dominance.

All predatory or territorial animals are capable of emitting growling sounds. Before formal language existed, these sounds could have been used by humans to imitate power and project threat.

- When a dog has a bone, it growls as someone approaches—asserting possession and control.
- When a beast growls to warn, it uses sound as a weapon of defense.
- When early humans communicated, they may have mimicked these growls to establish authority within the tribe.

In summary:

When a dog barks to signal, we hear "Gow".

When it barks in warning, anger, or frenzy, we hear "Grow". These two sounds are likely proto-F0 phonemes—foundational building blocks for later sound chains related to motion, power, and command.

3. The Phonetic and Semantic Evolution of "Gow" and "Grow"

3.1. From "Gow" to "Go" and the Birth of Command

"Gow" → "Go" → To move, to act. When a bark becomes a command: "Gow! Gow!"

We can picture the scene from tens of thousands of years ago, a group of hunters crouching beneath the foliage, hands gripping their weapons, eyes fixed on the silhouette of prey. The hunting dogs run ahead, sniffing the air, and the moment they catch a scent, they bark aloud: "Gow! Gow!"

No thought required. The hunters spring forward, chasing the call, driven by instinct, driven by the will to survive.

This is how "Gow" became "Go", a word that not only signifies motion, but also carries the force of a command, an urgent call to act, a surge forward toward survival.

Every time we say "Go", we are echoing the command that our ancestors once heard in those wild primeval forests.

"GOW" → "Go" → "Got" – When Movement Becomes Instinct

At first, "Go" was used solely as a command in hunting. But as humans advanced, they applied it to all kinds of movement—walking, running, chasing, climbing mountains, crossing forests. "Go" became one of the most essential words in human language.

Over time, successful hunts brought food back to the tribe. After each expedition, when hunters returned with heavy prey slung over their shoulders, they began to say: "Got!", expressing the result of the hunt. "Got" meant to obtain, to acquire, to achieve.

"GOW" → "Go" → "Got" → "Good" – When Abundance Gives Rise to the Idea of Goodness

Primitive communities gradually realized that having food meant survival. When they exclaimed "Got!", it meant a successful hunt—they had meat, hides to make clothing, bones to craft tools. And when there was enough food, no one had to starve—that was a good thing.

Little by little, they began using a variant of "Got" to refer to things that brought benefit to life: "Good."

If the meal was tasty, they said "Good."

If a shelter was safe, they said "Good."

If a person was trustworthy, they too were called "Good."

"GOW" → "Go" → "Got" → "Good" → "Gold" – When Greater Value Led to the Desire for Gold

As time went on, humans no longer sought only food; they began to desire better things in life. When they discovered shimmering yellow stones buried deep in the earth, they were astonished by their beauty. Gold was not only radiant, it did not rust or wear down over time. For this reason, people came to see gold as a symbol of ultimate goodness.

They called it "Gold" because it was more than just "Good." If "Good" represented the beneficial things in life, then "Gold" was the finest thing one could ever possess.

"GOW" → "Go" → "Got" → "Good" → "Gold" → "God" – When Gold Became Absolute Power

But then, something extraordinary happened.

Those who possessed the most "Gold" became the most powerful. As gold began to be used for trade, it became a symbol of wealth, strength, and supreme authority. Whoever had gold could command. Whoever had gold could control the lives of others.

Soon, ancient kings wore golden robes and crowned themselves with golden headpieces. Gold was no longer just a precious metal; it became a symbol of the gods themselves. From this, a belief emerged: Gold was a gift from the divine. Powerful deities, shining like gold in the sky, were called "Gods."

"Gow" → "Go" → "Good" → "Gold" → "God" → "Govern" → "Governess" – When Power No Longer Belonged Solely to Warriors

As tribes grew in size, governing was no longer the role of strong warriors alone. To rule required more than strength; it required wisdom!

- The word "Govern" comes from "Go"-the one who leads, the one who goes first.
- As society evolved, leadership was no longer limited to men. Women who held power were called "Governesses."
- Just like a clever hunting dog that leads the pack, a governess didn't need to fight, yet still controlled everything.

From the bark of a hunting dog... to the queen of a dynasty!

3.2. From "Grow" to Natural and Social Concepts

"Grow" → ['Gro'] → "Great" – When Pioneers Become the Great Ones

From "Grow", the primal animal signal, emerged "Gro," a call to move forward. And from that came "Great", those who dared first: the pioneers, the pathfinders, the ones who stepped into danger before anyone else.

- They were the first to face risks.
- They blazed the trail for others to follow.
- They possessed something that could not be forged: courage.

These were the ones the community admired, honored, and named with a fitting title: Great.

"Grow" → ['Gro'] → "Great" → "Grand" – When the Great Build Dreams

The pioneers didn't stop at conquest; they dreamed of something greater! After the hunt, they did more than move (Go), more than grow (Grow), more than become great (Great)—they began to build things larger than themselves.

Thus, "Grow" evolved into "Grand"—something vast, majestic, glorious.

3.3. From "Grow" to Sovereignty extended beyond low grasslands

When hunting dogs growled ("Growl") to threaten or defend their territory, be it a patch of grassland or a piece of prey, the sound was mimicked by humans as a display of dominance.

The word "Grow" thus expanded into concepts related to control and governance.

"Grow" → "Grass"

Back then, when humans were entirely dependent on nature, the life of hunting and gathering was all they knew. In every hunt, loyal hunting dogs were indispensable companions.

They darted across vast grassy fields, barking "Gow! Gow!" to signal the presence of prey.

The tall, rippling grasslands ("Grass") became hiding places for animals, places difficult for human eyes to scan. In such terrain, the barking signal "Gow! Gow!" was crucial for locating prey, turning **grass** not only into a landscape, but into a symbol of vigilance and survival.

"Grow" → "Grass" → "Gray"

Anyone who has ever taken part in a hunt understands that without grass, the hunt becomes exponentially harder.

Grass is not only where prey hides, but also the terrain where hunting dogs circle, sniff, and signal to their human partners. When a hunter saw grass swaying in silence, they knew the prey was near.

But grass does not stay green forever.

When the dry season arrives, the grass dies, leaving behind barren lands. Its color fades from vibrant green to a pale gray. From this transformation emerged the word "Gray", the color that represents the death of grass, the changing of seasons.

In ancient hunts, dogs raced across vast grasslands, barking "Gow! Gow!" as they chased prey. The boundless green fields stretched out before humans, teeming with life, where herds grazed, where survival played out each day.

Yet when the dry season came, the sun scorched the earth, the rains ceased, and the once-lush fields withered. Golden blades of grass bowed to the wind, turning to ash-gray tones that blanketed the ground. The dogs still ran, but their "Gow! Gow!" no longer echoed across verdant plains, it rang over dry, desolate earth, where time had painted everything Gray.

Humans observed that young grass is green, old grass turns gray. Gray became the sign of withering, of time's passage, of things once vibrant now faded into memory.

Thus, "Gray" was born from wilted grass, from scattered ashes, from silver hair on those who have journeyed long.

If "Gow" was the fierce call of life and movement, then "Gray" is the mark left behind by time, a story of change, a reminder that all things must one day grow old.

"Grow" → "Ground" – The Root Sound of Territory and Earth

The territory of predatory animals extended beyond low grasslands; it sprawled across dense fields, flatlands, muddy patches, and even rugged rocky slopes. For them, the wider the territory, the better. Wherever their feet could reach, that was theirs.

From the behavior of defending and marking territory, the sound "Grow" became the root for the word "Ground", referring to land in general. Over time, humans adopted this concept to affirm sovereignty: "This ground is ours."

"Grow" → "Ground" → "Grow" (to develop) – When Movement Becomes Progress

The ancients observed nature and realized that everything grows by moving.

Trees stretch upward toward the sun; those with deep roots ("Root") anchored in the ground grow taller and stronger.

They understood: no one can grow by standing still. Thus, the word "Go" gradually expanded into "Grow"—to express development, maturity, and transformation. Just like grass ("Grass") cannot remain small forever, it will rise, spread, and paint the entire field in green.

"Grow" → "Group" – When Humans Gather on the Same Ground

Hunting was never a solitary journey. From the earliest days, humans realized that success only came through working together. To bring down large prey, they had to cooperate, assign roles, encircle, strategize, and communicate through signals.

But who first taught humans the power of unity? It was the hunting dogs, their loyal companions.

Each time the bark **"**Gow! Gow!" rang out across the grasslands, it was more than just a signal of prey; it was a call for other hunters to advance together. Dogs never hunted alone,

they moved in packs, driving prey into vulnerable positions as a team. Humans learned from this.

And soon, they began to wonder:

"If one dog can catch a rabbit, what could a group of humans do to bring down an elephant?"

Thus, people began forming hunting groups, living in tribes, depending on one another for survival. At first, they simply gathered on shared ground. But over time, this bond grew stronger.

Eventually, the meaning of "ground" expanded—it no longer referred only to land, but also to a community sharing the same territory, hunting together, and surviving as one.

This idea continued to evolve, giving rise to the word "Group", a collective united by shared purpose, moving toward something greater than themselves.

"Grow" → "Ground" → "Grounded" – When Humans Realized They Needed Foundations to Stand Firm

- To be "Grounded" means being held in one place, unable to fly or roam freely.
- This comes from a simple truth: to endure, one must be firmly rooted in the ground.
- In the past, wanderers and nomads were seen as not grounded, lacking stable foundations.
- But once they chose to settle, to build villages and plant roots, they became grounded, with belonging, with a place in society.

From growling to claim territory... to building the foundations of civilization!

"Grow" → "Grand" → "Grander" – When Greatness Becomes Vision

- As humans expanded their territories, they sought not just survival, but greatness.
- "Grand" emerged from admiration for the pioneers, the leaders in the hunt, the ones who dared first. • But "Grander" was a leap beyond.
- It expressed a dream not just of size, but of magnitude, of brilliance, of something extraordinary.

From a lone wolf... to a mighty empire!

Grow → "Grass" → "Grassland" – When Grass Became a Human Habitat

- "Grass" was once the hiding place of prey, the stage for primal chases.
- But later, as humans domesticated livestock, the grassland became a pasture, a source of sustenance for humankind.
- From "Grass" emerged "Grassland"—no longer just scattered blades, but an entire expanse of living territory.

"Grow" is a tonal evolution of "Gow"—deep, heavy, resonant—used to warn or threaten. The sound "growl" was the instinctual language of predators, a primal declaration of territorial claim.

"Grass" the covering of preyland, thus became symbolically named through that same sound. And from this grew the concept of "Grassland":

Not merely a space teeming with life, but a linguistic battlefield between instinct and geography.

"Grow" → ["Gro"] → "Groom" – When Humans Learned to Train Instead of Hunt

- At first, hunting dogs were simply companions in the chase.
- But over time, humans learned to train them, tame them, and earn their absolute loyalty.
- "Groom" came to represent this process, the act of caring for, training, and shaping.
- It wasn't just for dogs. "Groom" also came to mean the preparation of warriors, the raising of children, the readiness for great missions.

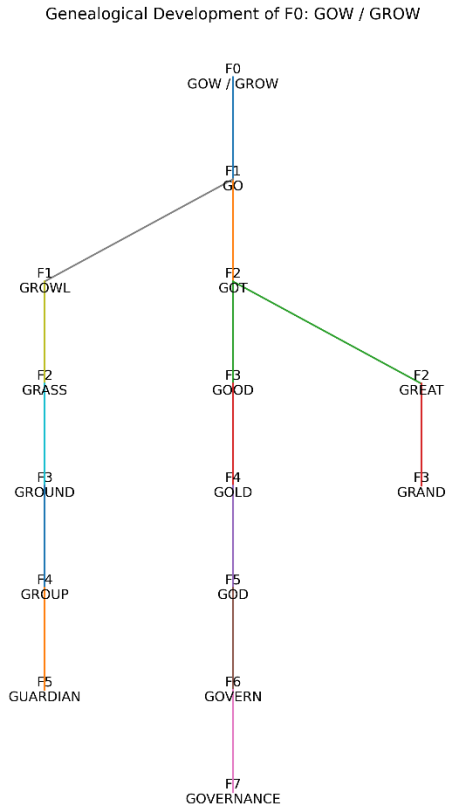
From a wild dog... to humanity's most loyal protector!

"Grow" → "Guardian" – When the Hunter Became the Protector

- In the beginning, hunting dogs only knew how to track and kill.
- But once domesticated, they became more than hunters, they became Guardians.
- A Guardian is not merely strong but loyal, ready to sacrifice, to protect the tribe.
- And humans, inspired by the dogs, learned to become the same, warriors who defended their people, their homeland.

From a bark in the forest... to the warriors who protect civilization!

3.4. Other Semantic Branches from "Grow"



"GROWL" → A low, threatening sound indicating menace or irritation.

"ROAR" → A loud, powerful growl signaling authority and dominance.

"GRIM" → A stern, unyielding attitude.

"GROAN" → A moan expressing pain or dissatisfaction.

"GRUFF" → A rough, harsh voice carrying a sense of threat.

These branches from **"**Grow" are not limited to sounds; they extend into social behaviors related to control and dominance.

"Grow" → "Grasp" → To hold, to take control.

"Roar" → "Ruler" → A person who governs, symbolizing supreme power.

"Grim" → "Grimace" → A facial expression showing severity or suffering.

"Robe" → "Robbery" → To bind, to dominate by taking away.

"Row" → "Rowdy" → A loud quarrel, indicating violent confrontation.

Originally, **"**Grow" did not mean "to grow" in the modern sense. It likely originated from:

- Growl → Territorial expansion → Possession → Control.
- The expansion of territory led to the idea of growth in power.
- As power expanded, it began to be understood as development, eventually giving rise to the modern meaning of "Grow" as growth in nature.

Examples of semantic shifts:

- In the primal era: "Grow" was associated with domination and territorial expansion.
- In the agricultural age: "Grow" became linked to the cultivation of plants.
- In the modern era: "Grow" is broadly used to describe development in many areas—from economics and society to personal growth.

This proves that **"**Grow" originally did not simply mean "to grow" as we understand today, but was the result of a long semantic evolution from power and control.

4. "GROW" in Other Languages with Phonetic Proximity to "Grow"

In English, the word "grow" originates from Old English *"grōwan"*, meaning "to grow" or "to increase." This word is related to other Germanic languages, such as *"grōan"* in Old Frisian and *"gruoen"* in Old Dutch, all carrying similar meanings. [158]

The root sound of "Grow" appears to have parallels in many other languages:

✅ Latin: *Gubernare* – to steer, to govern (the root of "government").

✅ German: *Grimm* – stern, harsh.

✅ Dutch: *Grommen* – to growl, to grumble.

✅ Old French: *Grouler* – to emit a growling sound.

✅ Russian: *Гром (Grom)* – thunder, a powerful sound.

✅ Old Norse: *Gróa* – to grow, to develop (same meaning as "Grow").

The Semantic Journey of "Grow" (Growth):

In nature, an animal growls to defend its territory.

Likewise, a primitive tribe may have used growling sounds to stake claim over a land.

Thus, the progression: Growl → Territorial Claim → Expansion of Territory → Growth

This suggests that "Grow" may be one of the primal sounds used by early humans to express strength, control, and dominance—long before structured language took shape.

5. Discussion

We have assumed that the sound "Gow" originated from the bark of hunting dogs, humanity's earliest companions. But if we broaden our perspective, is "Gow" truly exclusive to dogs?

Perhaps not**.** In fact, the sound "Gow" closely resembles the growls and roars of fierce predators, bears, tigers, lions, which are creatures that dominate their territory with thunderous vocalizations, full of warning and authority.

These are deep, expansive, explosive sounds, produced by powerful larynxes, completely different from human biology, which features smaller jaws and higher laryngeal positioning, making instinctive roaring difficult for us.

Therefore, it is very likely that humans did not create "Gow" from instinct, but from listening**.** They heard and remembered. They mimicked the calls of predators, and later used them to communicate with dogs, or as signals for action.

It is also telling that "Gow" is not the name of any animal, because it is not a name at all, but rather a primordial declaration in the wild: "This is my territory."

Even in Vietnamese, could the word "Gấu" (bear) be a distant echo of this sound? A creature symbolizing territory, strength, and solitary majesty?

Thus, "Gow" may not have been merely a bark, but a deep ancestral roar reverberating from the primeval forest, a place where power was established not through words, but through sound.

6. Conclusion

The sound "Gow", whether a bark or a roar, once echoed through ancient forests, at a time when humans still walked barefoot, gripping stone spears. Yet from that primal sound, a semantic evolution began.

From "Gow" → "Go" → "Got" → "Good" → "Gold" → "God" → "Govern", humanity did more than move. They declared power. They did more than survive. They created order. They did more than hunt. They took command of their destiny.

Summary of the Journey

"Gow → Go": Movement, action.

"Go → Got → Good → Gold → God": Value, power, and belief.

"Gow → Grass → Ground → Grow → Group": Nature, territory, and community.

"Grow → Growl → Govern → Guardian": Authority, governance, and protection.

From a single, simple bark, "Gow" became the seed of language, power, and civilization.
Could it be one of the most important sounds in human history?
The answer still waits to be discovered.

CHAPTER 13: EAGLE

Symbol of the sky and power

1. Introduction to the Sound "Eagle"

Are you ready to drift along the river of memory?

On that steppe... “In the stillness of a windless noon, the sunlight gently receded past the golden rock edges, casting pale shadows over the ancient bodies lying still in short slumber across the plain. Withered grass stood silent. The wind had not yet stirred. In the high sky, a lone treetop rose above the low forest canopy. An old branch reached straight into the heavens.

There rested the nest of an eagle, vast, cold, majestic.

Its shadow stretched far, arched like a drawn bow upon the ground.

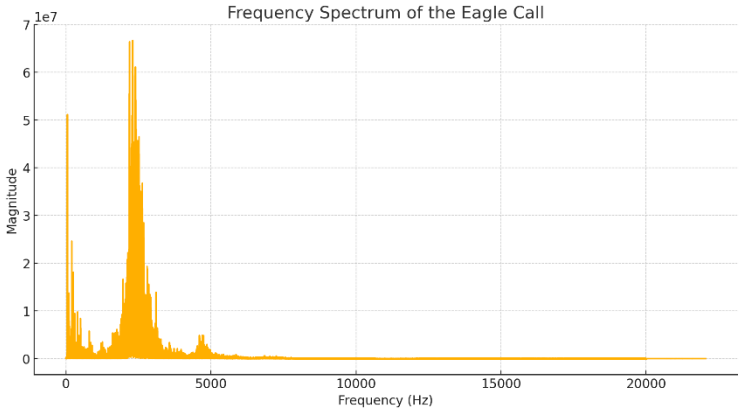
A sharp, long cry rang out, slashing across the silence like a blade:

“Eee-gōōō...” One among the nappers stirred faintly. A child opened their eyes, gazing up at the silvery blue sky. The tree stood still, the eagle spread its wings, and again, its voice echoed: “Eee-gōō... Eaa-gooo...”

The call of the high heavens, of the mountaintop, of the place where light first touches feather before descending to humankind, echoed across the plain.”

1.1. The Reason the Sound "Eagle" Emerged

Estimated fundamental frequency (F0): ~2300 Hz



This is the peak frequency most frequently observed in the call of the bald eagle.

The word "Eagle" is not necessarily derived from the Latin aquila, as recorded in many classical texts (167), instead, it may originate from a direct phonetic imitation of the eagle’s actual cry.

When comparing the sound wave of aquila with the real eagle's call, one finds a clear difference: aquila does not align with any acoustic spectrum typical of the eagle. Notably, the eagle's cry often contains a distinct "G" sound, which is entirely absent from aquila.

This further supports the hypothesis that "Eagle" likely formed through mimetic reproduction of the natural cry of eagles in the wild.

Writing systems cannot fully capture the amplitude, frequency, or rhythm of a sound. A word may evolve over time, gradually losing its original acoustic features. Human imitation often diverges from the true fundamental frequency, adapting to the phonetic abilities of each region.

Early humans tended to name things based on their characteristic sounds or behaviors. The eagle, with its echoing, piercing call, especially during mating season, became an inspiring source for creating a representative sound for this majestic bird in the proto-language.

1.2. Introduction to Eagles and Their Sounds

Eagles are large birds of prey, commonly found in mountainous regions, open plains, and sparse forests. They possess extraordinarily sharp vision, capable of spotting prey from great distances. Eagles emit high-pitched sounds, sometimes sharp screeches, that signify their dominance in the skies. These sounds serve not only as communication between individuals but also as warnings or declarations of territorial authority.

Acoustic Waveform Analysis of Bald Eagle Calls During Mating Season

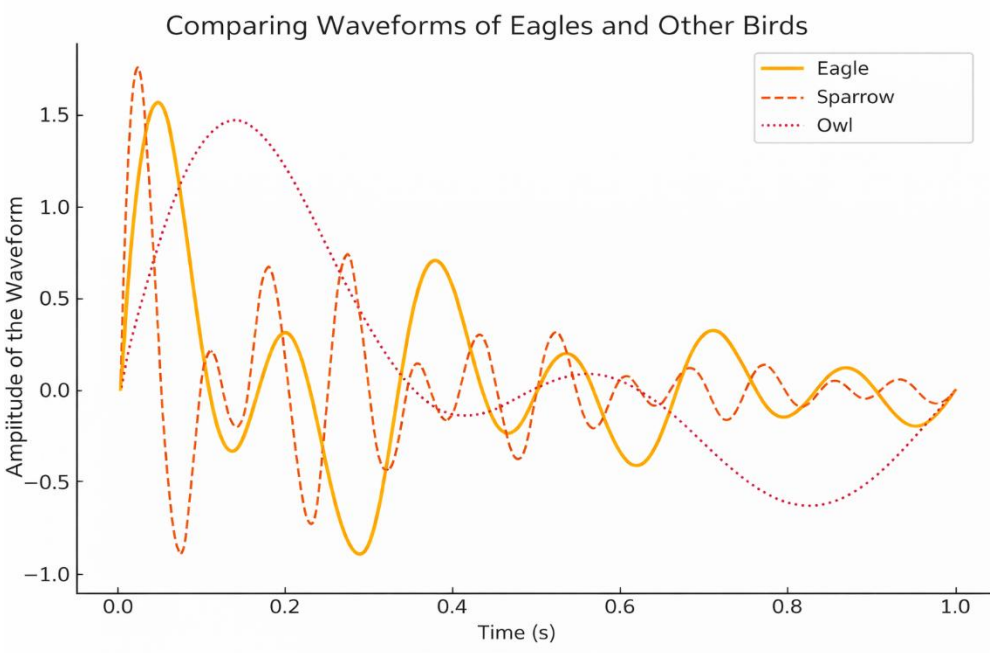
The call of the bald eagle during the mating season is characterized by a sequence of loud, high-pitched sounds, with stronger amplitude fluctuations than at other times of the year. Spectral analysis reveals that:

- The call spans a frequency range from 2 kHz to 4 kHz, with sharp oscillations, indicating strong expression and high communicative function (168).
- The sound features a prominent "G" component, clearly visible in the eagle's acoustic spectrum.
- The waveform exhibits higher amplitude, reflecting heightened neural arousal in the eagle during the mating period.

- In some cases, prolonged calls with modulated intensity were observed, either to attract mates or to assert territorial dominance (168).

  Acoustic analysis shows a strong resemblance between the eagle's sound patterns and proto-linguistic elements that early humans may have mimicked in coining the word "Eagle." The waveform displays a mid-range amplitude modulation pattern (approximately 3–6 cycles per second). This illustrates how natural soundscapes may have contributed to early linguistic formation.

  Below is a comparative waveform chart of the eagle (Eagle), sparrow (Sparrow), and owl (Owl). As seen:



The eagle's waveform exhibits a mid-range frequency (approximately 3–6 Hz), with strong initial amplitude that tapers off—expressing a resonant, majestic quality.

- The sparrow's waveform features higher frequencies (8–12 Hz) and smaller amplitudes, typical of chirpy, brief sounds.
- The owl's waveform shows lower frequencies (1–2 Hz), with sustained amplitude, giving a deeper, more somber tone (168).

These distinctions support the hypothesis that the word *"Eagle"* originates from the actual cry of the eagle, as its sound is clearly differentiated from that of other bird species.

2. The Evolution of the Sound "Eagle"

2.1. F1 Words Derived from F0 "Eagle"

The word *"Eagle"* does not exist in isolation, it has generated multiple variants and related terms throughout the evolution of language:

"Eagle" → *"Eaglet"*

This is the diminutive form of *"Eagle,"* used to refer to a young eagle. This is a common linguistic strategy to create words that describe smaller versions of an object or being.

"Eagle" → *"Eyrie"*

Derived from the same root, *"Eyrie"* refers to the eagle's nest—a place where it breeds and raises its young. This is one of the semantically direct derivatives of *"Eagle."* While a nest itself does not produce sound, and is constructed by the bird, the word *"Eyrie"* can be seen as a phonetic variation of *"Eagle."* In terms of imagery, it may be regarded as a "child" of *"Eagle";* and in meaning, it reflects a close association with the eagle.

In the course of linguistic evolution, *"Eyrie"* may have further expanded in meaning to refer to the home of newlywed couples. It thus transcends its original reference to birds, taking on metaphorical usage in human society.

2.2. Derivative Forms and Semantic Offshoots of "Eagle"

"Eagle" → "Eaglish"

Although not an established lexical form in standard dictionaries, "Eaglish" may be understood within the F-model as a generative projection describing qualities

metaphorically associated with the eagle—such as elevation, acuity, majesty, and commanding presence. Rather than a historical term, it functions here as a structural illustration of how the F0 sound "Eagle" could radiate into expressive descriptors within a phonetic-symbolic system.

"Eagle" → "English"

Historically, the word "English" derives from the Angles, a Germanic tribe whose name was later extended to the language and people of England. Within conventional etymology, no direct derivation from "Eagle" is asserted.

However, from the perspective of pre-literacy phonetic evolution, early spoken forms would have passed through numerous intermediate stages before being stabilized in written records. When comparing the pronunciations of "Angles" and "Eagle," certain phonetic proximities may be observed at the level of vowel-consonant contour. Within the F-model framework, such proximity can be examined as phonetic resonance rather than direct lineage.

This interpretation does not replace established etymology but explores the possibility that symbolic and acoustic associations—particularly the eagle's long-standing role as a European emblem of power—may have contributed to reinforcing certain sound patterns within emerging identities.

"Eagle" → "Air"

The word "air" is historically distinct in etymology; however, within symbolic and acoustic analysis, the connection operates at the level of environmental association. The eagle inhabits and dominates the open sky. A landscape marked by the eagle's cry becomes acoustically defined by its presence.

While the sky itself produces no inherent sound, its auditory identity in early human perception may have been shaped by recurring aerial phenomena—wind, wings, and high-pitched avian calls. In this symbolic-acoustic sense, "Air" may be interpreted within the F-model as a semantic expansion radiating from the domain in which the eagle operates, rather than a strict lexical derivation.

"Eagle" → "Egg"

From a historical linguistic standpoint, "egg" follows its own documented etymology. Within the generative logic of the F-model, however, the relationship may be explored metaphorically: the eagle gives rise to the egg. This represents a mother–offspring conceptual pairing rather than a documented phonetic descent.

The silent egg contrasts with the piercing cry of the eagle, illustrating how phonetic fields can generate conceptual opposites or complementarities within evolving language structures.

"Eagle" → "Eagerness"

"Eagerness" is not etymologically derived from "eagle," yet phonetic resemblance invites semantic reflection. The eagle's alert stance, heightened perception, and swift movement resonate conceptually with qualities expressed in "eagerness." Within the F-model, such parallels are treated as fields of semantic convergence rather than historical transformation.

"Eagle" → "Leather"

"Leather" has its own established etymological path. Nonetheless, in symbolic-cultural analysis, feathers—integral to birds such as the eagle—have long served as materials and insignia of authority.

"Eagle" → *"Eaglish"*

From *"English"* developed *"Englishness"*, which denotes the identity or cultural traits specific to English people, possibly linked, in some theories, to the eagle as a historical Anglo-Saxon symbol. This term also connects to *"Anglicize"*, meaning to make something more English in character, reflecting historical and cultural influences that may have originated from the eagle motif.

"Eagle" → *"Eagletype"*

"Eagletype" emerged, describing a style, form, or personality related to the eagle's image.

Across many indigenous cultures, particularly in the Americas, eagle feathers symbolize power, courage, and sacred connection. Leaders and warriors wore feathered headdresses as visible markers of status. Similarly, depictions on the Dong Son bronze drums of Vietnam show figures adorned with bird-feathered headgear, reinforcing the association between elevated avian imagery and social authority.

In this cultural-symbolic layer, the eagle becomes not merely an animal but an archetype of vertical power—the sovereign of the sky mirrored by chieftains of the earth.

3. F2 Words Derived from F1

From the F1 derivatives, linguistic expansion continues into broader F2 variants, where phonetic shifts intertwine with semantic development. At this stage, the relationship between forms is not necessarily one of direct etymological descent, but may involve phonetic stabilization, symbolic association, or domain-based semantic extension.

"Eagle" → "Air" → "Aerie"

"Aerie" represents a phonetic variation of "Eyrie," both referring to the elevated nest of an eagle. The shift in spelling and pronunciation illustrates orthographic standardization across time, while the semantic core remains stable: a place of height, isolation, and vantage. Within the F-model, this branch reflects how the aerial domain associated with the eagle becomes linguistically anchored in words denoting elevation.

"Eagle" → "Eye" → "Eagle-eyed"

The figurative expression "eagle-eyed" describes keen observation and exceptional visual acuity. Although "eye" follows its own etymological lineage, semantic convergence arises from the widely recognized sharp vision of eagles. In this case, the derivative does not represent phonetic descent but symbolic reinforcement, where an embodied biological trait becomes encoded in idiomatic language.

"Eagle" → "Air" → "Aerodynamics"

The development toward "aerodynamics" reflects conceptual expansion from the domain of air as a medium to the scientific study of motion within that medium. While the term itself derives from Greek roots (aer + dynamis), its thematic resonance aligns with the eagle's mastery of flight. Here, linguistic growth intersects with technological and scientific abstraction, moving from natural observation to systematic inquiry.

"Eagle" → "Air" → "Aero" (as in airplane, aerospace)

The prefix "aero-" signifies air, atmosphere, or flight. Though historically independent in origin, it occupies the same environmental field in which the eagle operates. Within the F-model perspective, such terms may be viewed as participating in an expanded semantic network centered on height, sky, and upward motion.

"Eagle" → "Air" → "Aquila"

"Aquila," the Latin term for eagle and the name of a prominent constellation, exemplifies the transition from terrestrial bird to celestial symbol. In astronomical mapping, the eagle becomes inscribed into the sky itself. This illustrates how symbolic elevation migrates from biological presence to mythic and cosmological representation, reinforcing the association between eagle imagery and the vertical axis of skyward power.

From *"Air"*, several branches emerged. *"Aerial"* refers to anything pertaining to the air or the skies, echoing the eagle's domain. *"Airborne"* describes objects or creatures capable of flying through the air, just like an eagle soaring on the wind. From this same path came *"Aerospace"*, a term for the industry associated with aviation and outer space, a realm long symbolized by the eagle.

"Eagle" → "Egg" → *"Eggshell"*

From *"Egg"* sprang *"Eggshell"*, the protective outer layer of an egg, symbolizing both shielding and the beginning of life, a concept tied to the eagle's origin. *"Eggling"* describes a young egg or a newly born creature, much like *Eaglet*. Although *"Egghead"* is now used to refer to intellectuals or scholars, it may also symbolically relate to the egg as an ancient emblem of intellect and creativity.

"Eagle" → "Leather" → *"Leatherwork"*

From *"Leather"* came *"Leatherwork"*, referring to items crafted from leather, historically including eagle feathers or hides used in ceremonial dress. *"Leathery"* describes a leather-like texture, often connoting durability and toughness, traits embodied by the eagle. Finally, *"Leatherette"* emerged as an imitation of natural leather, much like how ancient civilizations used eagle feathers to express power and prestige.

"Eagle" →"Eaglet" →"Eagleborn"

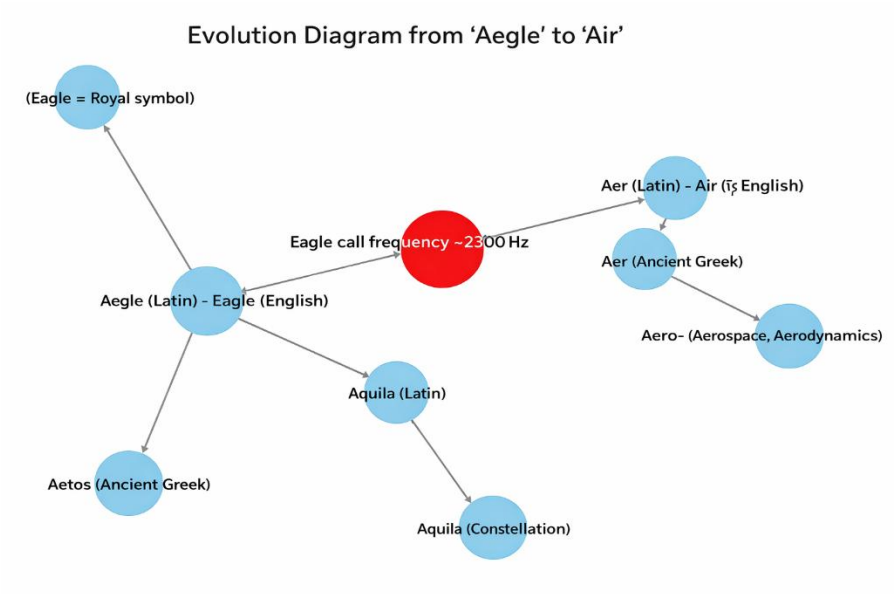
From *"Eaglet"* came the word *"Eaglehood"*, which describes the state or nature of a fully matured eagle. *Eaglehood* reflects the strength, maturity, and noble spirit that *Eaglet* aspires to. At the same time, *"Eaglet"* also gave rise to *"Eagleborn"*, meaning "born with the spirit of the eagle". This term often refers to individuals with strong, resilient qualities or symbolic greatness.

"Eagle" → "Eyrie" → "Eyrieview"

From *"Eyrie"* came the term *"Eyrieview"*, combining *Eyrie* (eagle's nest) with *view*, to describe a broad, elevated perspective, just as an eagle sees the world from its nest. Additionally, *"Eyrienest"*, blending *Eyrie* and *nest*, emphasizes the eagle's home, its place of nurture and dwelling.

"Eagle" → *"Eaglish"* → *"Eagleness"*

"Eaglish" gave rise to *"Eagleness"*, a word that captures eagle-like qualities such as strength, sharpness, and authority.



4. "Eagle" in Other Languages with Phonetic Proximity to "EAGLE"

Comparative Forms Across Languages

The term referring to the eagle appears across several Indo-European languages with phonetic and symbolic continuity.

• Latin: Aquila — eagle

In Latin, aquila denotes the eagle and later became a powerful imperial symbol in Roman culture. The term shows a distinct phonetic structure, differing from modern English "Eagle," yet preserving the semantic core of the sky-ruling bird.

• Greek: Aetos ("ἀετός") — eagle

The Greek aetos refers to the eagle, frequently appearing in mythological and symbolic contexts. In Hellenic tradition, the eagle was associated with Zeus, reinforcing its identity as a creature of height and divine authority.

• French: Aigle — eagle

In French, aigle reflects phonetic evolution within the Romance language family. The term exhibits shifts in vowel and consonant patterns while retaining semantic continuity with the Latin aquila.

• Old English: Egle — influenced by French

Old English forms such as egle illustrate transitional phonetic adaptation, particularly during periods of Norman and later French linguistic influence in Britain. This stage marks an intermediate development toward the modern spelling.

• Modern English: Eagle (bird) and Air (atmosphere)

Modern English preserves eagle as the lexical term for the bird. The word air, referring to the atmosphere, is etymologically distinct but phonetically adjacent, particularly in symbolic association with elevation and sky. The coexistence of these forms reflects both historical transmission and potential layers of semantic convergence.

5. Discussion

The present chapter has approached "Eagle" from three interrelated dimensions: acoustic structure, generative phonetic expansion, and symbolic-cultural elevation. Together, these layers illustrate how a biologically grounded sound may evolve into a multidimensional linguistic field.

At the acoustic level, the eagle's call stands out within open landscapes due to its high-pitched spectral concentration (2–4 kHz), pronounced amplitude, and distinctive modulation pattern. Such acoustic salience increases the likelihood of perceptual encoding and mnemonic retention in early human auditory systems. The differentiation between eagle, sparrow, and owl waveforms further highlights how distinct ecological sound signatures can become cognitively anchored. If early naming practices were influenced by repeated environmental exposure, the eagle's cry represents a plausible candidate for proto-mimetic encoding.

At the F1 stage, direct derivatives such as "Eaglet" and "Eyrie" demonstrate relatively close lexical stabilization around the core form. These reflect common morphological strategies—diminutive formation and spatial association. Here, the sound remains tightly bound to the biological entity and its habitat.

The transition into F2 illustrates semantic widening. Forms associated with air, vision, flight, and elevation show how an acoustic root may radiate into broader environmental and conceptual domains. Crucially, these developments do not necessarily imply strict etymological descent. Instead, they reveal how phonetic resemblance, environmental association, and symbolic reinforcement can coexist within language evolution. The eagle's ecological domain—height, sky, motion through air—creates a semantic field within which related forms naturally cluster.

At the F3 level, the sound transcends description and enters the realm of cultural archetype. Across civilizations, the eagle functions as a vertical symbol of sovereignty, vigilance, transcendence, and divine mediation. From Roman aquila standards to indigenous feathered regalia and the imagery on Dong Son bronze drums, the eagle becomes an axis connecting sky and earth, nature and authority. In this stage, the sound no longer merely denotes a bird; it embodies structured imagination within social hierarchies.

Importantly, this model does not negate established historical etymologies within Indo-European linguistics. Rather, it proposes an additional analytic layer: acoustic and symbolic resonance operating alongside documented lexical transmission. Languages historically diverged through migration, isolation, and contact, yet they also converged symbolically through shared ecological experience and cross-cultural exchange. Within such a dynamic system, phonetic parallels may arise through inheritance, borrowing, reinforcement, or environmental convergence.

Thus, "Eagle" may be understood as more than a lexical item. It represents a case study in how environmental sound, biological salience, morphological productivity, and cultural symbolism interact within the evolution of language. The chapter suggests that beneath historical branching structures, there may operate deeper acoustic fields that organize semantic radiations over long temporal spans.

In this sense, the eagle's cry—once heard across open plains and mountain ridges—may have left more than an auditory trace. It may have contributed to shaping a vertical semantic axis: elevation, authority, clarity of vision, and skyward transcendence. The persistence of these associations across linguistic and cultural systems invites further interdisciplinary investigation.

6. Conclusion

The sound *"Eagle"* is a fundamental F0, one that has served as the root for numerous later forms, including variations like *AE*, *AEL*, *EAG*, *AGL*, and *GLE*. Most of these retain a connection to their original source. Beyond preserving part of the original acoustic structure, the derivatives of *"Eagle"* also carry forward its semantic imprint.

If the eagle is a symbol of clarity, insight, sharpness, strength, authority, elevation, and grace, then its phonetic offshoots will, in various shades and degrees, reflect these same attributes. So let us seek out the F2 and F3 sounds derived from *"Eagle"*, and explore which aspects of the original mother sound they each embody.

CHAPTER 14: SEA

The origin of vision and trade

"*Male songwriters often liken their lovers to the sea — does that mean they think women are... noisy?"*

1. Introduction to the Sound "Sea"

Are you ready to drift down the river of memory?

"At dawn, when the sun still hides shyly behind the veil of mist, the sea breathes gently as if not yet awakened. The morning breeze sweeps across the sands, carrying with it the scent of salt and a miraculous rustling 'sea...sea...', like the whispers of waves to rocks, of time to memory. A silent group walks along the shore, wrapped in animal hides, bark cloth, and hemp strings, soft, warm, and soaked with the breath of the sea. Wicker baskets rest on their shoulders, empty yet filled with hope. Bare feet leave traces on the sand, their eyes fixed on the sea's gifts: a pristine white seashell, a small coral ring washed ashore overnight. Each item was a treasure, entrusted to them by the sea."

The waves continue to kiss the shore, murmuring "sea... sea...", gentle as a mother's hand brushing through her child's hair. A little girl, lips trembling from the cold, leans close to the water and softly whispers, "Sea..." The whole group halts, turning to look. An elder nods slowly, repeating, "Sea." Then all voices rise together: "Sea, sea..."

For the first time, they named the ocean, a sound born from wind, water, and sand, carrying fragments of life washed up from the deep. From that moment on, "Sea" was no longer just an image. It became a sound, etched into the human soul, even though the waves had sung the sea's name for billions of years.

When far from the ocean, people say "Sea" to remember it, a word born of the ocean's heartbeat, the origin of trade, of journeys, and the longing to see beyond.

1.1. Why the Sound "Sea" Emerged

1.1.1. According to Etymological Dictionaries

According to *Etymonline*, "Sea" in English originates from Old English *sæ*, which in turn derives from *saiwiz* in Proto-Germanic, related to *zee* in Dutch and *See* in German. The sound "Sea" resembles the crashing of waves, a natural rhythm that humans have mimicked over thousands of years, a reflection of the interplay between language and nature.

In Old English, *sæ* was pronounced with a short vowel [æ], similar to the "a" in "cat." By Middle English, it had evolved into "se" or "seo," likely with a long vowel [eː]. Then,

through the Great Vowel Shift (14th–16th century), [e:] transitioned into [i:], resulting in the modern pronunciation "Sea" [si:].

The journey of the sound "Sea" is like a linguistic wave — undulating through time, carrying with it the memories of the ocean (*Etymonline*, n.d.-h).

1.1.2. According to the Proto-Phonetic Hypothesis

The sea is an eternal symphony of crashing waves, whistling winds, and flowing water. The sound "Sea" may have arisen as a human attempt to mimic the rhythm of waves, with the sharp "s" evoking the wind sweeping over sand.

In Japanese, *umi* resonates like the deep rumble of waves striking rock. In Chinese, *hǎi* echoes like the breath of the ocean. Every culture hears the song of the sea in its own way, yet most begin with the sound "s," a universal heartbeat of nature (*Old English Online*, n.d.).

1.2. Introduction to "Sea" and Its Sound

Ocean waves compose nature's symphony: the whistle of the wind, the crashing of waves, the flow of water. Acoustic analysis reveals that the frequency of ocean sounds often produces a "sss..." vibration, closely resembling "Sea." The curved shape of waves like the letter "S" is mimicked by humans through the curling of the tongue, channeling air across the teeth. The "S" in "Sea" is not merely a wave's sound; it is a bridge between language and biology.

"Sea" is one of the clearest examples of natural phonetic mimicry, widely agreed upon by thousands through discussions. Research in sound psychology suggests that the "S" sound evokes feelings of gentleness and natural harmony, like wind rustling through grass.

"Sea" is more than a word; it is the ocean's song, echoing in the human soul.

2. The Evolution of the Sound "Sea"

2.1. Direct Descendants of "Sea" (F1)

"Sea" → *"Shell"* (seashell)

A sea creature with a hard outer casing, the shell is a "child" of the sea, for it does not produce sound on its own, yet when struck by waves, it sings. Seashells often appear in

abundance along the shoreline, so when people think of the beach, they often picture them first.

Imagine a child running joyfully on the sand, eyes lighting up upon finding a pristine white shell. The word *"shell"* feels like a fragment broken off from *"sea"* carrying the gentle *s* sound, like waves slipping softly over sand.

More than a gift from the ocean, shells were once currency in ancient civilizations, a symbol of exchange and life. The sound *"shell"* seems whispered by the sea itself, a gentle reminder of the small treasures scattered along the shore.

The word *"sea"* gave birth to *"shell"*, so that each little shell might retell the ocean's story. (*Etymonline*, n.d.-h).

"Sea" → *"Sell"* (to sell)

Ancient coastal markets shimmered under the sun, where the sound of waves blended with the bustling voices of trade. The word *"sell"*, beginning with a sharp *s* like sea breeze, may echo the birth of commerce sprung from the ocean.

Ships, guided by sailors, rode the waves to distant ports, carrying silk, spices, and pearls. Seashells, once used as currency, served as bridges between value and exchange.

It is because of the *ship* and the *shell* that *sell* could come into being, as their phonetic and semantic descendant. (*Etymonline*, entries 156, 170)

"Sea" → *"Salt"* (salt)

Under the sun, ocean waves quietly leave behind shimmering crystals of salt upon the sand, as if the memories of the sea have crystallized into form. *"Salt"*, beginning with a crisp "s" like waves breaking, is a child of *"Sea"*, carrying the briny taste of water, of sweat, and of untold stories.

The Vietnamese say: *"Life is as salty as the sea."* A simple yet profound saying, evoking years of hardship, resilience, and enduring hope.

In contrast, English-speaking cultures, with their practical bent, use "salt" to measure the sea's salinity, and in the idiom *"Take it with a grain of salt,"* they embed a life philosophy: season your words, add a hint of doubt, and life becomes lighter.

"Salt" is not merely a mineral, it is the breath of the sea, the tear of the wave, etched into the hearts of all who have ever stood before the ocean and dreamed.

From *"Sea"* came *"Salt"*, so that every grain might sing the eternal song of water, wind, and time.

Seabirds, creatures that live and feed primarily at sea, first entered written records in the 16th–17th centuries, when explorers and sailors began documenting the birds they observed offshore.

They are the ocean's messengers, soaring over vast waters, embodying the image of freedom.
"Seabird" is like a short poem, written by the *sea* itself, in wind and wave.

"Sea" → *"Season"* (season)

A season is one of the four divisions of the year: Spring, Summer, Autumn, Winter. Ancient people recognized that ocean currents influenced weather patterns, rainfall, wind, temperature, and humidity. So *"sea"* is the mother sound from which *"season"* was born.

Today, we know that seasons are caused by Earth's axial tilt as it orbits the sun, which in turn influences ocean currents.

It's important to remember that while many sources trace *"season"* to agricultural origins, they overlook a deeper truth: agriculture depends on weather, and weather depends on the sea.

So in fact, *"season"* was inspired by the ocean, not merely by farming, as often written (*Etymonline*, entry 55).

"Sea" → *"Say"* (to say)

The sea is never silent; it always whispers through waves and wind. The word *"say"*, beginning with a soft *s*, may be a child of *"sea"*, echoing the ocean's murmurs to the shore.

Every human utterance is like a wave carrying meaning and emotion.

"Say" is the echo of *"sea"*, reminding us that language, too, is an ocean, deep and boundless.
(*Etymonline*, entry 171)

"Sea" → *"Said"* (past tense of "say")

Said, the past tense of *"say"*, is a descendant of *"sea"*, bearing the soft *s* sound like a wave that has crashed and dissolved.

It captures words that were once spoken, just as the sea holds the memories of every journey.

"Said" is a fragment of the ocean, where each story told is a wave that still resonates.

"Sea" → *"Seal"* (seal – both the animal and the act of sealing)

Seals, playful creatures of the waves, bob their round heads above the water like gifts from the ocean. The word *"seal"*, beginning with a soft *s*, is a child of *"sea"*, evoking images of a creature living in harmony with the ocean.

At the same time, *"seal"* also means to close or protect, as when waterproof materials are used to plug gaps in wooden ships. This function mirrors how we seal crates or containers, protecting them from leakage and intrusion.

Why does *"seal"* carry both meanings: the animal and the act of sealing?

The sealing of an object suggests protection, concealment, and security, signs that it has not been tampered with. But why name the marine animal *"seal"* as well?

Perhaps people saw the creature as akin to a watchdog of the sea, like dogs that guard homes, alerting humans to danger.

Likewise, the *"seals"* on ships, the rubber or pitch-lined seams, act as silent guardians. If they crack or peel, water seeps in, risking catastrophe. That's why sailors must inspect every joint, every potential fissure before setting out, to ensure safety on the open sea.

2.2. Further Descendants from the Primary Branches (F2)

"Sea" → *"Shell"* → *"Ship"* (ship)

From tiny seashells, humans dreamed of vessels that could cross oceans. *Ship,* the primary mode of sea travel, cannot be separated from the essence of *"Sea."*

In truth, *"Ship"* is an F2 descendant of *"Sea"*, flowing through *"Shell."*

"Sea" → "Shell" → "Shore"

The sea can be understood as an acoustic inscription of waves striking a shell-covered coast. In early coastal environments, accumulations of shells naturally marked the threshold where land met water. Such zones of dense shells were not random; they signaled tidal rhythm, nourishment, and safe landing points.

Within this ecological clustering, the sound associated with shells — "shell" — may have gradually extended to denote the place where shells were found in abundance. This does not imply a direct etymological descent in the strict historical-linguistic sense. Rather, it suggests an acoustic-ecological convergence, in which environmental repetition shaped semantic stabilization.

The proposed shift from "shell" to "shore" is therefore not presented as a documented phonological derivation, but as an eco-phonetic reinterpretation: the transformation of a sound associated with objects (shells scattered by waves) into a sound designating a space — the boundary between sea and land.

In this view, "shore" emerges not merely as a geographical term, but as a spatial abstraction born from repeated auditory and visual experience: where shells gather, the sea meets the earth.

The "sh" sound in "ship" echoes waves striking a boat's hull. Ships, with sails billowing in the wind, resemble giant shells gliding atop water.

Since the 10th century, *"ship"* has symbolized exploration and trade carrying the breath of *"sea"* to distant horizons.

"Sea" → *"Shell"* → *"Ship"* → *"Sail"* (sail)

A sail dances upon the open sea, catching the breath of the wind.

Where there is a ship, there must be a sail. *"Sail"*, beginning with an *s* like wind sweeping through cloth, is a child of *"ship."*

It is not merely a tool; it is a symbol of the longing to conquer the ocean.

"Sail" is the song of *"sea"*, sung with each voyage.

"Sea" → *"Shell"* → *"Ship"* → *"Sail"* → *"Sailor"* (sailor)

Where there is sea, there are ships. Where there are ships, there are sails. And where there are sails, someone must hoist them.

Sailors, with sunburnt skin and faraway eyes, are the soul of the sea.

Sailor, a descendant of *sail*, carries the soft *s* of waves crashing against the hull.

They are storytellers, bearing the ocean's memory from port to port. *Sailor* is the heartbeat of *sea*, alive in the hearts of dreamers.

"Sea" → *"Shell"* → *"Ship"* → *"Seep"* (to seep)

On sea voyages, the greatest threat to ships is leakage.

In earlier times, ships were built from wooden planks, fitted piece by piece, leaving countless tiny gaps. These gaps had to be sealed with care.

If shipbuilders were careless, seawater would find its way in slipping between the cracks of the vessel.

When a ship has gaps, the *sea* can "seep" in like a soft "ssss" slipping into the *ship*. That's the root of the word *"seep"*.

The entry of water under pressure sometimes makes an audible sound a sharp *s*, *sh*, or *xhh* like the hiss of a cobra poised to strike.

This is not ordinary absorption; it is a voiced intrusion, a warning in sound.

"Sea" → *"Shell"* → *"Ship"* → *"Shipping"* (shipping)

From humble wooden vessels, *shipping* opened the age of global commerce.

A direct descendant of *"ship"*, the word carries the *sh* sound like waves lapping against the harbor.

Shipping is more than transportation; it is the bridge between civilizations.

It is the legacy of *sea*, flowing across every ocean.

Shipwreck, born of *"ship"*, tells the story of vessels laid low by storms.

The *sh* in *shipwreck* roars like crashing waves a stark reminder of the sea's power.

Shipwreck is the tale *sea* tells, a lesson in humility before nature.

Its *sh* echoes like hammers striking wood the rhythm of creation.

This is where dreams of the sea are shaped, where the breath of *sea* is carved into every plank.

It stands as a testament to our longing to explore, from the depths of the sea to the vastness of the cosmos.

Spaceship is *sea*'s dream, soaring beyond the waves.

"Sea" → *"Shell"* → *"Ship"* → *"Sail"* → *"Sailing"* (sailing)

A journey across the sea with sails full of wind is a living poem.

Sailing, the child of *"sail"*, begins with the *s* sound, like waves brushing against the hull.

It symbolizes freedom and discovery, the pulse of *sea* in every voyage.

The *s* sound mirrors wind rustling through canvas, conjuring images of explorers crossing oceans.

Sailboat is a painting drawn by *sea*, sketching the dream of mastering the waves.

The skill of a sailor is the art of living with the sea.

Sailorship, a descendant of *"sailor"*, begins with the *sh* of waves striking the hull.

It is the legacy of *sea*, passed down from generation to generation, like waves following one another.

Its *s* sounds like the sea calling — reminding us of those who live for the ocean.

They are the embodiment of *sea*, carrying its dreams to every horizon.

"Sea" → *"Say"* → *"Saying"* (a saying)

A beautiful saying is like a wave, spreading endlessly, never fading.

Saying, a child of *"say"*, carries the soft *s* of the sea's whisper.

It proves that language, like the ocean, is always alive. *Saying* is the breath of *sea*, preserving immortal stories.

"Sea" → *"Say"* → *"Saidness"* (the state of having been said)

Though abstract, *"saidness"* is a descendant of *"said"*, evoking the state of words already spoken.

Its *s* sounds like quiet waves, reminding us of the memory held in language.

Saidness is a fragment of *sea*, holding the pulse of the ocean within the soul.

"Sea" → *"Shell"* → *"Ship"* → *"Seep"* → *"Seeping"* (the act of seeping)

Seeping, the continuous action of *"seep"*, begins with the soft *s* of water weaving its way in.

It evokes the persistence of the sea, seeping into every crevice of life.

Seeping is the breath of *sea,* small, steady, and unstoppable.

"Sea" → *"Seal"* → *"Sealed"* (sealed)

A seal is placed, like a secret kept hidden by the sea.

Sealed, a descendant of *"seal"*, carries the *s* sound like a wave snapping shut.

It is a symbol of protection, a gift from *sea* to safeguard what is precious.

"Sea" → *"Seal"* → *"Sealer"* (one who seals)

Sealer, a child of *"seal"*, is the guardian of secrets, just as the sea protects its treasures.

Its soft *s* mirrors the hush of the waves, evoking care and vigilance.

Sealer is the heartbeat of *sea*, carrying a sense of safety and trust.

"Sea" → *"Seal"* → *"Sealant"* (sealing substance)

Sealant, a descendant of *"seal"*, is the substance that stops water like those once used by seafarers to seal leaks from seawater creeping into their boats.

The *s* in *sealant* sounds like waves brushing the shore a reminder of the sea's power.

Sealant is a legacy of *sea*, protecting humanity from raging tides.

"Sea" → *"Season"* → *"Seasoning"* (seasoning)

Just as the sea carries the flavor of the world, *seasoning*, a child of *"season",* enriches life.

Its *s* sings like shifting waves, evoking nature's balance and change.

Seasoning is a gift from *sea*, making human life more flavorful and full.

"Sea" → *"Season"* → *"Seasonal"* (seasonal)

Seasonal, descending from *"season"*, begins with the *s* of steady tides.

It speaks of Earth's cycles, the ebb and flow of time under the sea's influence.

Seasonal is the rhythm of *sea*, woven into nature's eternal wheel.

"Sea" → *"Ship"* → *"Sail"* → *"Sailor"* → *"See"* → *"Sight"* (sight, vision)

At sea, a sailor must *see*: the hull, the mast, the sails, the rudder... and the waves, to judge hidden reefs and shallow waters.

From the ever-watchful eyes gazing across the ocean, *sight*, a child of *"see"*, was born. Its *s* whispers like sea wind grazing the ship's edge, evoking vigilance and the longing to see farther.

Sight is a gift from *sea* — opening the infinite world before us.

In the vast ocean, Viking sailors, sharp-eyed, watched the horizon. Originally, *"Sea"* was not pronounced "Sea," but *"Sǣ," "Zee,"* closer in sound to *"See."*

Standing before the sea, ancient people saw farther than on land, no obstacles, just open horizon.
Thus, the word describing "sea" gradually entwined with the concept of "seeing."

The Germanic peoples - Vikings, Anglo-Saxons, Dutch, Germans, and other Northerners were seafaring by nature. This likely emerged as they began sailing, when seeing far became a survival skill.

The Vikings (8th–11th century), master sailors, relied on sharp sight to navigate. The Old Norse word *"Sǣ"* may have evolved into *"See"* as the concept of "sea" became linked with the act of "seeing."

In many Germanic languages, *"Sea"* and *"See"* sound alike revealing their shared root (Yang, 2024).

"Sea" → *"See"* → *"Seeing"* (the act of seeing)

Seeing, the active form of *"see"*, is a descendant bearing the soft *s* of quiet waves.

It reminds us of the moment when humans merge with the ocean looking far, dreaming wide.

Seeing is the breath of *sea*, alive in every gaze.

It conjures the wisdom of sailors reading storms from distant horizons.

Foresee is a legacy of *sea*, gifting humanity the light of hope.

"Sea" → *"See"* → *"Seer"* (seer, prophet)

Seer, born of *"see"*, is one who perceives the unseen.

Its *s* echoes like waves from afar — invoking mystery and insight.

From sailors who scanned the reefs, *seer* became a symbol of vision beyond time, the final gift of *sea* to language.

3. "Sea" in Other Languages: Shared Phonetic Patterns

- In ancient Dutch, the word was written as *"ZEE."* [169]
- In German, it is spelled *"SEE."*
- Modern English uses *"SEA."*
- This phonetic consistency suggests that *"Sea"* is an ancient sound-symbolic word with widespread influence across many European languages.
- In East Asian cultures, the word for "sea" often carries a soft and undulating tone — phonemically resonant with the *"S"* sound found in English and other Germanic languages. [169]

4. Conclusion

The term "Sea" should not be understood merely as a lexical label for a physical entity, but as an acoustic imprint of environmental experience encoded into language. Its phonetic form plausibly reflects recurrent natural stimuli—most notably the rhythmic impact of waves and the sustained frictional sound of wind over open water—thereby preserving, in condensed form, a sensory memory of coastal ecosystems.

From this perspective, "Sea" can be interpreted as part of a broader process in which early human communities transformed repeated auditory patterns into stable phonological

units. The persistence of this root across time is not incidental; rather, it indicates a strong coupling between ecological exposure and linguistic retention. Words such as “Shell” or “See,” although diverging semantically, may still carry traces of this shared phonetic ancestry, suggesting pathways through which perception, navigation, and environmental interaction co-evolved with language. In particular, the semantic expansion toward vision (“See”) aligns with the experiential reality of maritime cultures, where sight—especially over open horizons—became a primary cognitive tool for survival and exploration.

Over extended temporal scales, the “Sea” root and its phonetic variants appear to have contributed to a network of linguistically related forms that encode different aspects of human–ocean interaction. This network can be understood as a stratified system, where primary sensory imitation (sound) gradually develops into secondary symbolic functions (meaning), and eventually into abstract cognitive extensions. Such a trajectory is consistent with theories of embodied cognition and ecolinguistics, which emphasize the role of environment in shaping both language structure and semantic evolution.

Therefore, each articulation of “Sea” may be viewed not simply as reference, but as a residual act of ecological memory. It reflects an ongoing integration between human cognition and the natural world, in which language serves as both archive and medium. In this sense, “Sea” is less a static word than a dynamic node within a long-term co-evolutionary process linking sound, perception, and cultural expression.

APPENDIX 14 – SEA

Etymological Origins in Traditional Linguistics

The word *"sea"* appeared in Old English as *sæ*, and traces back to Proto-Germanic *saiwaz*. [169]

Related languages:

• German: *See*

• Dutch: *Zee*

• Old Norse: *Sær*

• Latin: *Mare* (a distinct root from the Germanic family)

According to traditional linguists, *"sea"* may have originally referred to a large body of inland water, such as a lake, before evolving to mean the vast ocean.

However, they have not identified any specific sound that could have served as the original phonetic root of the word.

The *Vọng Âm Nguyên Thủy* Perspective

In nature, the sea does not produce a single fixed sound, yet the wind stirs waves, and waves striking the shore create the sound *shhh... shhh...* or *sss... sss...*, like the whisper of wind itself.

🔹 Therefore, *SEA* may have originated from the combined sounds of wave impact and blowing wind.

Let's connect this with words that stem from *SEA*:

✅ *See* → When humans stood before the sea, a vast horizon unfolded. *"Sea"* and *"See"* likely share a phonetic origin!

✅ *Ship* → As humans began crafting vessels to cross the waters, this word emerged.

✅ *Sell* → The act of trading by sea gave birth to the concept of "selling." Early merchants traveled by ship.

Thus, *SEA* is not merely a geographical term; it is the foundation of **vision**, **commerce**, and **civilization itself**!

Perspective	**Traditional Etymology**	**Vọng Âm Nguyên Thủy**
Origin	Proto-Germanic *saiwaz*	Sound of waves and wind
Connection to SEE	No explanation	Waves open up vast horizons → *"see"* develops from *"sea"*
Connection to SHIP	From Proto-Germanic *skipą*	*"Sea"* as the birthplace of seafaring
Connection to SELL	No explanation	Sea trade → *"sell"* evolves from *"sea"*

Remarks: The *Vọng Âm Nguyên Thủy* approach is more intuitive and easier to grasp.

Traditional linguists have not been able to explain why *"Sea"* relates to *"See"* or *"Ship"*, but this hypothesis can.

CHAPTER 15: SING

The resonance of the first ray of sunlight

"Music does not belong to humankind — nature sang before us."

1. Introduction to the sound "SING"

Are you ready to drift into the grasslands?

"In that land of meadows, there are no days, no months, no need for years, for since the dawn of time, it has always been that way. When the first sunbeam still timidly creeps past

distant treetops, the birds have already begun murmuring in the canopy, as if the entire forest awakens through sound.

And then, as the sun slowly rises, while dewdrops still linger at the leaf's edge, birdsong resounds across the open space like an overture welcoming the new day."

The ancestors of birds, for countless generations, have been the Earth's original biological clocks. Some sing to tell the time, like roosters crowing at dawn. Some awaken the world with their piercing morning calls. Some sing with the seasons, like the cuckoo, whose call heralds the coming rains and reminds humans to sow their next crop.

Even distant reptilian cousins, like the gecko, know how to time their calls, three notes, five notes, like tiny bells hanging from the cliffs.

To the Vietnamese, birdsong is not merely nature's melody. It is also a signal of the rhythms of life and the seasons. The call of the cuốc bird echoes across the fields, summoning farmers to till the soil and sow their seedlings. The cry of the bìm bịp rises over the vast watery paddies, announcing that the tide is rising, or perhaps will soon ebb.

The chatter of the khách bird in the bamboo thickets by the village gate foretells that visitors may soon arrive.

Perhaps Mother Nature gave birth to these creatures not only to beautify the sky and earth, but also to serve as living calendars, familiar biological bells reminding all beings, even humans, that time is flowing.

From that deep listening, humankind learned to notate sound, to mimic it, and eventually to create the first words—words to name time, to name the seasons, to name the melodies that existed even before spoken language itself.

Is "SING" an F0 sound?

The sound "SING" can be considered an F0, an original root sound, because it mimics the natural melody of birds singing in the morning. As the sun rises, the natural world stirs with birdsong used for communication, territorial marking, or mating calls. Humans, in turn,

imitated this sound in their language, creating the word “SING” to describe the act of producing melodic tones.

Even in the primordial dawn, when humans first began to vocalize, long before the Latin alphabet was used to transcribe it, “SING” had already undergone a long evolutionary journey. The precise moment of its initial transcription remains unknown, but the word must have contained at least four fundamental phonemes: S, I, N, and G.

Ancient records trace its roots to the Old High German word singen, and it shares kinship with related words such as sound, sun, shine, sang, and sung. In springtime, birds sing most abundantly; thus, “sing” also resonates closely with the word “spring,” the season of song.

The word *singan* existed even before these Germanic tribes migrated and split into the English, German, and Dutch peoples. Thus, when the Anglo-Saxons, the ancestors of the English, and the Germans branched off, they retained this word with similar spelling.

In the early period, approximately the 2nd to 5th centuries, these Germanic tribes, including the forebears of the English and Germans, used Runic characters known as the Elder Futhark.

At that time, the word *sing* may have been written using Runic symbols instead of the Latin script. However, very few Runic documents have survived, making it difficult to determine the exact spelling of *sing* during that era.

From around the 5th to 7th centuries, following the collapse of the Roman Empire, the Latin script began to exert strong influence on the Germanic tribes.

The Anglo-Saxons, ancestors of the English, and the Franks, ancestors of the Germans and the French, came into contact with the Latin script through Christian missionaries. They began adopting the Latin alphabet to record their languages instead of using Runes.

It was during this time that the word *singan*, in both Old English and Old High German, began to take on a stable written form using the Latin script.

At first, the Latin transcription of *singan* closely reflected its original Germanic pronunciation. Later, due to the simplification of grammar over time, *singan* was shortened to *sing*. Middle English, spoken from around 1100 to 1500, removed most of the verb suffixes found in Old English.

For example:

• Old English: *Ic singe* ("I sing")

• Middle English: *I sing* (suffix dropped, root verb retained)

• Modern English: *I sing* (preserved unchanged since the 16th century)

German, on the other hand, retained its grammatical suffixes for a longer period, which is why it still uses *singen* rather than shortening the word as English did.

2. The Development of the Sound "SING" in Language Systems

2.1. F1 Words Derived from the F0 "SING"

The word SING does not exist in isolation; rather, it has given rise to many F1 derivatives—words that describe phenomena related to the production of melodic sound:

• Birds sing each morning → Sing → Sun

• Spring is when birds sing most; it is their mating season → Sing → Spring

• Singing often accompanies joy and simplicity → Sing → Simple

• The lonely often sing alone to comfort themselves → Sing → Single

2.2. F2 Words Evolved from the F1 "SING"

From the F1 variants, language continued to evolve into a diverse array of F2 words:

Sing → Song → A song or musical piece, an extension of singing itself

Sing → Sang → The past tense of sing, marking an action completed in the past

Sing → Sun → Linked to the sun, as birds sing at sunrise

Sing → Single → One who sings alone, symbolizing solitude

Sing → Spring → The season when birds sing most abundantly

Sing → Sprout → To sprout, emerging from spring and root, representing the origin of life

Sing → Singer → A natural transformation, someone who sings frequently

Sing → Song → Symphony → A more complex form of musical expression

Sing → Single → Solitude → The condition of being alone

Sing → Simple → Simplify → To make things simple

Sing → Spring → Rebirth → A symbolic renewal

Sing → Single → Simple → Solitude often leads to simplicity

Observations

• *Sing* is not only associated with music; it also connects to life, light, springtime, and solitude
• Many words derived from *sing* carry meanings related to beginnings and freshness

Although the sun itself produces no audible sound, its rising is almost always accompanied by birdsong. In human perception, dawn and birdsong are closely intertwined, suggesting a compelling possibility:

SING may have emerged as an F0 root, mimicking the sound of birds singing.

SUN could be interpreted as an F2 word associated with SING, as the sun is perceived through the auditory cue of birds singing at sunrise.

In Eastern cultures, the sun is symbolically linked to the Phoenix, the mythical Fire Bird often described as singing with a sacred celestial voice.

Each time the sun appears, nature stirs to life through sound. Thus, the sun may have been indirectly defined through this recurring auditory phenomenon. Ancient people could not hear the sun itself, but they could hear the birds greet it.

This association may have contributed to the linguistic development of the word SUN.

2.3. F3 Words Derived from F2 Variants of "SING"

Sing → Singer → Singing (the act of singing)

Singer refers to the person who sings, while singing denotes the ongoing act itself. This represents a natural derivational development from *sing*. Singing introduces a sense of continuity, expressing the sustained and prolonged nature of sound.

Sing → Song → Songwriter (one who composes songs)

Once a song exists, someone must create it; thus emerges the songwriter.

Sing → Sang → Sangfroid

Sang, the past tense of *sing*, is not etymologically related to the French word *sangfroid*. However, the phonetic convergence illustrates how similar sound clusters may carry layered meanings across cultures.

Sing → Sun → Sunday

Sunday is a compound formation built upon the word *sun*, preserving the original solar root within a calendrical concept.

Sing → Single → Singularity

In physics, a singularity refers to a point at which conventional physical laws break down, often described metaphorically as absolute isolation.

Sing → Simple → Simplicity

Simple means uncomplicated; simplicity emphasizes clarity and essence.

Sing → Spring → Springtime (the season of renewal)

Spring refers to the season itself, while *springtime* emphasizes its duration and atmosphere of vitality and renewal. In spring, birds sing most actively; it is a time of reproduction and growth, forming a strong symbolic association with *sing*.

Observations

The word *Sing* is not merely about singing; it extends into domains of nature, light, springtime, and solitude.

• It also connects conceptually to science, physics, and the broader evolution of sound waves.
• F3 derivatives continue to expand the vocabulary system in accordance with natural linguistic development.

Conclusion

SING is not simply an act of vocalization; it represents a broader symbol of life, freedom, light, and even abstract concepts such as singularity.

When humans sing, they are not merely producing sound; they are engaging with patterns that resonate with the rhythms of nature and, metaphorically, with the universe.

3. "SING" in Other Languages

The presence of *Sing* in various languages highlights the widespread significance of this sound:

• German: *singen*

• Dutch: *zingen*

Although pronunciations differ, most of these forms preserve the vowel sounds *i* or *a*, reflecting the resonant and open quality typically associated with vocal expression.

Today, singing is often linked to melodious and musical tones. However, if we trace the historical vocabulary of this act, many related terms—such as *cantare* in Latin and Italian, *cantar* in Spanish and Portuguese, and *chanter* in French—do not derive from resonance alone.

These forms belong to a different historical branch from the Germanic *sing*, yet they also emphasize voiced emission centered around the open vowel *a*.

The presence of this open vowel may suggest a connection not purely to melody, but to more primal vocal expressions such as *call* or *caw*.

In nature, *caw* is a characteristic sound of certain birds, loud and sharp, with wide amplitude, used for calling, warning, mating, or marking territory.

This leads to a broader hypothesis:

The human act of singing may not have originated primarily from musical aesthetics, but from survival functions, where sound first operated as a vital tool for communication.

4. Discussion

The emergence of early human language can be approached not only through formal linguistic reconstruction, but also through the lens of ecological acoustics, where sound precedes structured meaning. In this perspective, it is reasonable to hypothesize that, at the earliest stages of human awareness, auditory perception played a primary role in shaping proto-linguistic forms. Before systematic observation or symbolic abstraction, the natural soundscape—particularly the recurrent patterns of birdsong at dawn—may have functioned as one of the first external stimuli to which human cognition responded in a structured way.

Within this framework, the sound cluster "SING" may be interpreted as a candidate for an F0-type phonetic unit, emerging not from analytical reasoning but from instinctive imitation and affective resonance. Rather than being a constructed lexical item, it can be viewed as an acoustic reflection of environmental input—specifically, the tonal and rhythmic qualities of avian calls. This interpretation aligns with broader theories of embodied and ecological linguistics, in which language originates through the internalization and stabilization of repeated sensory experiences.

From this initial acoustic seed, a broader semantic field appears to develop through gradual processes of extension and differentiation. Terms such as "song" and "singer" represent direct continuations within the domain of vocal expression, while others, including "single" and "simple," may reflect more abstract developments associated with unity, clarity, or minimal structure—concepts that can be metaphorically linked to the purity or distinctness of a single tone. Similarly, words like "spring" and "sun," although not etymologically derived from "SING," can be examined within an interpretive framework of ecological resonance, where shared phonetic features coincide with overlapping experiential contexts.

In particular, the relationship between sound and environmental cycles warrants closer consideration. At dawn, before any visible transformation becomes dominant in human perception, birdsong is often the most immediate and consistent signal of transition. It is therefore plausible that early humans formed associative links between these auditory cues

and the reappearance of daylight. In this sense, while "SUN" retains its independent etymological lineage, it may be symbolically contextualized as part of a multisensory experience in which sound plays a mediating role. A comparable argument can be made for "SPRING," which, as a season of renewal, is characterized by increased biological activity, including intensified acoustic output from animal life. The connection proposed here is thus not genealogical but ecological, grounded in co-occurring phenomena rather than direct phonetic descent.

Finally, the development of music as a structured human practice can be situated within this continuum. Although the term "melody" does not originate from "SING," the underlying concept of organized sound likely emerges from the same foundational experience: attentive listening to patterned natural acoustics. Birdsong, in particular, provides a plausible template for early auditory recognition of rhythm, pitch variation, and repetition. Over time, these perceptual patterns may have been internalized, reproduced, and ultimately systematized into what is now recognized as music.

Taken together, this line of reasoning supports the view that early phonetic formations such as "SING" are not isolated linguistic artifacts, but rather nodes within a broader network linking environmental soundscapes, sensory perception, and the gradual emergence of symbolic language.

5. Conclusion

Within the interpretive framework developed in this study, "SING" can be understood as a plausible F0-type phonetic unit, grounded in the recurring perceptual experience of birdsong at dawn. Rather than arising from abstract linguistic construction, it reflects a process in which repeated environmental stimuli—specifically, patterned vocal sounds in nature—are internalized and stabilized into early phonological forms. This positioning is consistent with an ecological model of language emergence, where sound precedes structured meaning and serves as a primary bridge between environment and cognition.

From this foundational level, "SING" appears to give rise to a network of F1 and F2 derivatives, particularly within semantic domains related to music, vocalization, and expressive sound. Words such as "song" and "singer" represent direct continuities, while broader conceptual extensions demonstrate how an initial acoustic imprint can evolve into

more complex linguistic structures. This pattern supports the view that early sound-based units function not only as imitative forms but also as generative nodes within expanding semantic systems.

The relationship between "SING" and "SUN" may also be reconsidered within this framework. While there is no claim of direct phonetic or etymological derivation, the two forms can be linked at the level of ecological association. In human experience, the appearance of the sun at sunrise is consistently accompanied by heightened acoustic activity, particularly birdsong. As such, "SUN" may be interpreted as part of a co-occurring perceptual field in which auditory and visual signals are integrated. The connection proposed here is therefore not linguistic in a strict historical sense, but experiential and symbolic, reflecting how early humans may have encoded simultaneous environmental cues into adjacent phonetic forms.

This interpretive linkage is further reinforced by symbolic traditions in several Eastern cultures, where the sun is associated with mythological figures such as the Phượng Hoàng. The Phoenix, often depicted as a radiant, cyclical being connected to rebirth and light, is also implicitly tied to notions of resonance and voice. Although such associations belong to the domain of cultural symbolism rather than linguistic origin, they provide additional evidence that human cognition tends to integrate sound, light, and meaning into unified conceptual structures.

Taken together, these observations suggest that "SING" represents more than a lexical unit; it functions as an entry point into a broader system linking vocal sound, environmental rhythm, and semantic expansion. This leads to a natural extension of the present inquiry: if "SING" corresponds to an F0 rooted in vocal expression, then what form of F0 might underlie the perception of non-vocal acoustic phenomena—such as the resonance of musical instruments or the vibration of matter itself?

SUPPLEMENTARY CHAPTER 15

THE SYMPHONY OF THE THREE PRIMAL SOUNDS – SUN, SING, AND SEA

1. Sea – The Cradle of Light

In early human perception, the sea was not merely a body of water; it was experienced as the horizon from which light emerged. For coastal communities, the sun appeared to rise directly from the surface of the water.

In Germanic languages such as English, Dutch, and German, the words referring to the sea display notable phonetic similarity:

• Old English: *s*

• Dutch: *zee*

• German: *See*

All begin with the *s* sound and contain the vowel *e* or *a*, evoking gentle movement reminiscent of waves.

2. Sing – The Call of Dawn

In nature, birds are often the first creatures to vocalize in the early morning. Their song functions as an audible marker of dawn.

The word *sing* appears across several Germanic languages:

• English: *sing*

• German: *singen*

• Dutch: *zingen*

• Old Norse: *syngva*

Beyond denoting a simple action, *sing* represents both a biological and emotional phenomenon—used to call, attract, and affirm life.

3. Sun – The Fusion of Sound and Light

Traditional etymology traces the word *sun* to Proto-Germanic *sunnōn*, derived from Proto-Indo-European roots such as *sóh₂wl̥*.

The progression:

PIE → Proto-Germanic → Old English (*sunne*) → Middle English (*sonne*) → Modern English (*sun*)

Although the sun produces no audible sound, humans may have named it through its experiential context—sunrise coinciding with birdsong, waves, and the awakening of life.

Thus, *sun* may be understood not only visually, but as part of an auditory memory.

4. Convergence – "sun = sea + sing"

Across cultures, the sun is linked to:

• Ocean (Egyptian Ra)

• Music (Greek hymns)

• Song and dance (Japanese Amaterasu myth)

These motifs suggest symbolic convergence rather than linguistic derivation.

Possible symbolic compressions:

Sing → Sang → Sung → Su → Sun

Sea → Se → Su → Sun

These are not phonetic evolutions, but conceptual condensations.

5. Conclusion – When the Sun Learned to Sing

The sun cannot speak, yet it generates life. Each dawn, living beings respond with sound.

Thus, *Sun* may be interpreted as a symbolic condensation of light and voice—a meeting point of environment, perception, and memory.

CHAPTER 16: BEE

From gathering honey to doing business

1. Introduction to the Sounds "BEE" and "BE"

The sound BEE first appeared as a natural acoustic phenomenon in the animal world, generated by the wingbeats of bees. It is among the most primal sounds that humans can readily recognize in natural environments.

BEE is not merely an auditory signal; it has come to symbolize diligence, social organization, and structural precision in nature.

In contrast, the sound BE derives from ancient Germanic and Proto Indo-European linguistic traditions, where it conveyed meanings such as “to exist,” “to become,” or “to occur.” It functions as one of the most fundamental verbs across Indo European languages, representing states of being and essential conditions of existence.

Acoustic Frequency Analysis of “BEE”

Acoustic analysis indicates that the sound BEE presents a characteristic frequency spectrum.

F0, or the fundamental frequency, typically ranges from approximately 200 Hz to 400 Hz, depending on the wingbeat speed of the bee (177).

F1, the first formant, is associated with the oscillatory dynamics of wing vibration and usually falls between 500 Hz and 1000 Hz.

F2, the second formant, reflects resonance characteristics related to spatial distribution and intensity of vibration, generally ranging from 1200 Hz to 2500 Hz.

The Acoustic Domain of “BEE” and “BE”: Contexts of Occurrence

The sound BEE appears not only in the biological world but also within human language, particularly through onomatopoeic formations and lexical items associated with bees and their behavior.

The English word Bee, the German Biene, and the French Abeille illustrate how human communities have perceived and encoded the sound of bees into distinct linguistic systems.

Similarly, BE emerged early within the Indo-European language family and is widely regarded as a foundational verbal element used to express existence and transitions between states.

These patterns suggest a profound relationship between acoustic perception and linguistic abstraction, highlighting how human language transforms environmental sound into conceptual structure.

1.2. An Introduction to BEE and BE in Language

Acoustic Analysis of the Bee's Buzz

The activity of bees generates the sound commonly described as Buzz, a characteristic hum marked by relatively stable amplitude and rhythmic continuity. The acoustic waveform of Buzz typically remains within a relatively fixed frequency band, as bees must sustain a consistent wingbeat rate to maintain flight stability.

This acoustic stability contributes to making the buzzing of bees one of the most readily identifiable sounds in natural environments.

When a hive is disturbed, or during periods of swarming and migration, a large aggregation of bees produces a collective Buzz. In such contexts, the sound intensifies and expands in acoustic density, resonating through the surrounding environment. It may function perceptually as an alarm signal or as an acoustic marker of ecological transition.

2. The Evolution of the Sound "BUZZ"

2.1. F1 Derived from the F0 "BUZZ"

The lexical form Bee may be interpreted as a stabilized linguistic reflection of the acoustic phenomenon Buzz, the characteristic humming sound produced by bee wing vibration. The auditory continuity and rhythmic persistence of Buzz contribute to its perceptual salience in natural environments.

Buzz can be regarded as the F0 acoustic source, while Bee represents a phonetic stabilization at the lexical level. In this transition, an environmental sound becomes a nominal designation within language.

Buzz → Bee: The modern English term Bee refers to the honeybee and reflects how an acoustic signature may undergo abstraction into a lexical unit.

2.2. F2 Derived from the F1 “Bee”

From the lexical form Bee emerges a broader semantic and symbolic field associated with structure, coordinated movement, productivity, and survival. This development may be conceptualized as F2 expansion from the stabilized F1 form.

Bee → Beeline: The term beeline denotes direct and goal oriented movement, analogous to the flight trajectory of bees returning efficiently to their hive.

Bee → Beehive: The word beehive refers to a structured dwelling characterized by geometric precision and collective organization.

Bee → Be: Although the verb be is historically derived from Proto Indo-European roots independent of bee, a conceptual parallel may be proposed at the level of symbolic association. Be functions as a foundational verb expressing existence and state, and its phonetic proximity to bee invites reflection on structural and existential continuity. However, this relationship should be regarded as analogical rather than etymological.

Bee → Bear: The English word bear derives from Proto Germanic bero and is historically unrelated to bee. In several Indo-European languages, the bear’s name was replaced by descriptive expressions. For example, Russian medved means honey eater, functioning as a euphemistic avoidance of the animal’s original name. German Bär is phonetically similar to Biene, but this resemblance reflects phonetic coincidence rather than shared origin. Any linkage between bee and bear therefore remains speculative and symbolic rather than historically attested.

Bee → Better: The word better derives from Old English betera and from Proto Germanic comparative forms, ultimately connected to Indo European roots expressing improvement or advantage. Although it is metaphorically compelling to associate bees with optimization and structural refinement, the relationship between bee and better is not etymological but thematic. The conceptual link operates at the level of symbolic resonance rather than historical linguistic descent.

This layered analysis distinguishes between acoustic derivation, lexical stabilization, and symbolic association, thereby maintaining clarity between phonetic development and later semantic interpretation.

Reason 1: Bees as a Symbol of Optimization and Structural Efficiency

The hexagonal honeycomb is widely recognized in geometry and biology as an efficient natural structure, maximizing storage capacity while minimizing material use. This structural optimization has long attracted human observation and admiration.

Bees consistently select nectar sources that offer optimal energetic return relative to distance and effort. Their foraging strategies demonstrate forms of environmental evaluation that can be interpreted as optimization behavior.

Worker bee societies also exhibit high levels of coordinated labor and functional specialization. From a symbolic perspective, such organization may serve as a natural metaphor for efficiency, improvement, and collective refinement. In this interpretive sense, bees can be associated conceptually with the semantic field later expressed by terms such as better and best.

Reason 2: Bees and Honey as Markers of Value in Antiquity

In many ancient societies, honey represented one of the most valued natural food resources. It was rare, energy rich, and often associated with ritual, medicine, or elite consumption. As a result, bees came to symbolize abundance, order, and productive transformation.

Honeycomb geometry and the preservation quality of honey reinforced perceptions of natural precision and excellence. Several ancient civilizations, including those of Egypt and Greece, attributed sacred or cosmological significance to bees. These cultural associations strengthen the symbolic link between bees and ideas of refinement or superiority.

It is therefore plausible that bees functioned as early experiential anchors for abstract notions of quality or excellence, even if the lexical development of comparative forms occurred independently within Indo European grammar.

Reason 3: On the Linguistic Origin of “Better” and “Best”

From a historical linguistic perspective, the English word best derives from Proto Germanic batistaz, itself connected to Indo European comparative and superlative morphology. The deeper etymological origin of batistaz remains debated within historical linguistics.

However, there is no established evidence that batistaz originated from the sound bee. Any proposed derivation from bee must therefore be understood as speculative and analogical rather than demonstrable through comparative linguistic reconstruction.

What can be proposed more cautiously is that early abstract concepts such as perfection or superiority were unlikely to emerge in isolation from lived experience. In pre technical societies, natural models such as the honeycomb could have provided perceptual templates for evaluating structure, balance, and efficiency. Whether or not a direct etymological lineage exists, the symbolic resonance between bees and notions of optimal design remains conceptually coherent.

Bee → Busy

The English word busy derives historically from Old English bisig, unrelated etymologically to bee. Nevertheless, the behavioral imagery of continuous bee activity offers a powerful metaphorical parallel. The sustained wing vibration, hive maintenance, nectar collection, and cooperative labor of bees have contributed culturally to the enduring association between bees and industriousness.

In summary, while historical linguistics does not support a direct genealogical derivation from bee to better, best, or busy, the symbolic and cognitive associations between bee behavior and abstract evaluative language provide a coherent framework within metaphorical and cultural analysis.

2.3. F3 Words Derived from the F1 "Bee":

At the F3 level, lexical expansion can be understood as the development of semantically related forms that emerge through either historical linguistic processes or later symbolic association. The following examples distinguish between attested etymology and interpretive analogy.

Bee → Better → Betterment

The word better derives from Old English betera and from Proto Germanic comparative forms. Betterment denotes the process of improvement or advancement. While there is no etymological evidence linking better to bee, the cultural symbolism of bees as efficient and goal oriented organisms provides a metaphorical framework through which improvement may be conceptualized.

Example: “The betterment of society depends on education.”

Bee → Become → Becoming

Become originates from Old English becuman, meaning “to come to be” or “to happen.” Becoming may denote transformation or suitability. These forms are historically independent from bee. Nevertheless, within symbolic interpretation, the transition from individual organism to functional member of a hive can serve as an illustrative analogy for transformation and role adaptation.

Example: “Her new dress is very becoming on her.”

Bee → Bear → Bearing

The English verb bear derives from Proto Germanic beran, meaning “to carry” or “to endure.” Bearing refers to the manner or act of carrying oneself, or the assumption of responsibility. Historically, bear is not derived from bee. However, metaphorical parallels may arise from the image of collective labor within a hive, where endurance and shared burden are central features of social organization.

Example: “His bearing under pressure was admirable.”

Bear → Birth

Birth derives from Proto Germanic burthiz and is historically related to bear in the sense of “to carry” or “to bring forth.” This relationship is linguistically established. Although bee is not part of this etymological chain, symbolic comparisons may be drawn between biological reproduction and the regenerative structure of bee colonies, especially in the role of the queen bee as reproductive center of the hive.

Example: “The birth of an idea can change the world.”

Be → Become

As noted, become is historically derived from be and come, reflecting change of state. This development belongs to grammatical evolution rather than to zoological symbolism.

Bee → Busy → Business

Busy derives from Old English bisig, and business developed from busy through nominal formation. Although these terms are not etymologically derived from bee, cultural imagery has long associated bees with constant activity. The metaphorical overlap between beelike industriousness and economic productivity likely reinforced semantic associations in popular cognition.

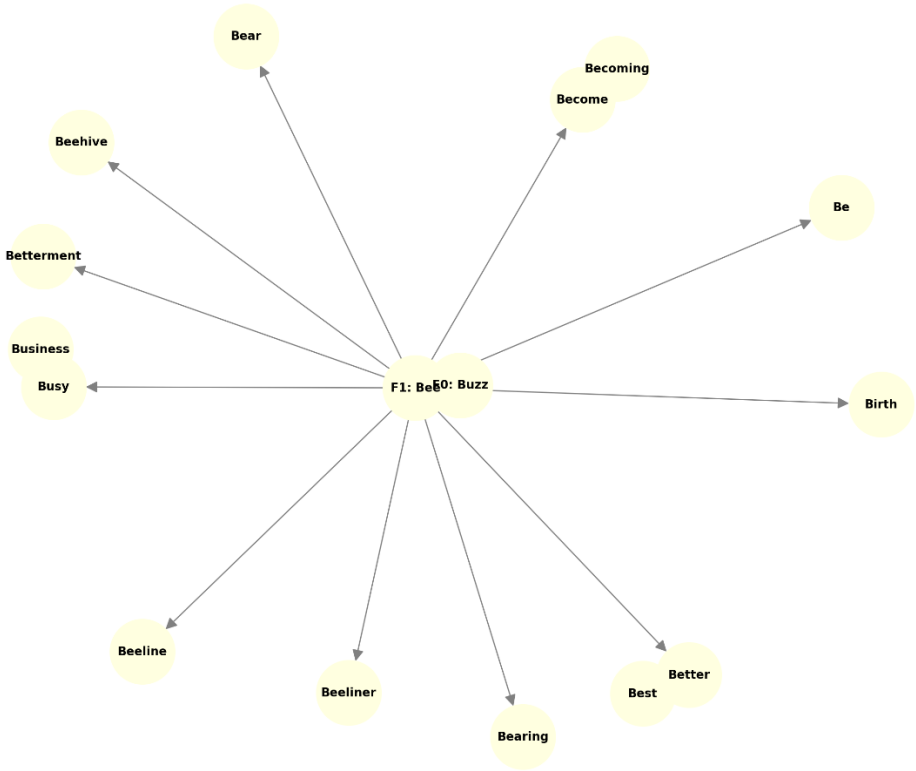
Bee → Beeline → Beeliner

Beeline originated in early modern English and refers explicitly to the straight flight path of bees returning to the hive. Beeliner is a later derivative referring to a person who takes a direct approach. In this case, the semantic relationship is transparent and historically grounded in observable bee behavior.

Example: “He is a beeliner when it comes to problem solving.”

In summary, most of the forms discussed above do not share direct etymological descent from bee. Their relationships are either historically independent developments within the Indo-European language family or metaphorical extensions shaped by cultural perception. A rigorous analytical framework therefore requires clear separation between documented linguistic evolution and later symbolic reinterpretation.

Genealogical Diagram from the Sound Buzz to Bee and Related Derivatives



3. BEE and BE in Other Languages

French

The French word for bee is abeille, derived from Latin apicula, a diminutive form related to apis meaning bee. It is not etymologically related to beau, meaning beautiful, although cultural admiration for bees may have influenced later symbolic associations.

The French verb être, meaning “to be,” derives from Latin esse and ultimately from the Proto Indo-European root es, which expresses existence. This root is historically related to certain forms of the English verb be within the broader Indo-European language family.

German

The German word Biene derives from Old High German bini and from Proto Germanic forms related to bee. In this case, there is a clear historical continuity within the Germanic language branch.

The German verb sein, meaning “to be,” derives from Proto Germanic forms ultimately connected to Proto Indo-European roots es and possibly bhu, both of which contributed to the complex paradigm of the verb “to be” in Indo European languages. English be and German sein are therefore distantly related within this shared inheritance, though they arise from different morphological stems within the same system.

Russian

The Russian word for bee, pchela, derives from Proto Slavic pčela and is historically unrelated to the Germanic bee forms. The phonetic structure reflects Slavic sound development rather than Germanic continuity.

The Russian verb byt, meaning “to be,” derives from the Proto Indo-European root bhu, meaning “to become” or “to grow.” This root also contributed to forms in other Indo-European languages. While English be incorporates material from multiple Proto Indo-European roots, the Russian byt belongs to the broader Indo-European system of existential verbs rather than to the lexical field of bee.

Japanese

The Japanese term for bee is hachi, which is unrelated to Indo European lexical forms. Its structure reflects the phonological system of Japonic languages rather than any connection to bee in Germanic languages.

The Japanese verb aru, meaning “to exist” for inanimate entities, and iru, used for animate existence, are native Japonic forms. They are not historically connected to Indo European roots such as es or bhu. However, functionally, aru serves a similar grammatical role in expressing existence.

Conclusion

Across Indo European languages, forms related to “bee” within the Germanic branch demonstrate historical continuity, while existential verbs such as be, être, sein, and byt reflect inherited Proto Indo- European roots expressing states of being or becoming. Outside the Indo-European family, languages such as Japanese exhibit entirely independent lexical development, although comparable grammatical functions emerge to express existence.

This comparative overview highlights both historical inheritance within language families and the universality of existential expression across distinct linguistic systems.

4. Discussion

BEE is not merely an environmental sound; it has also contributed to enduring cultural metaphors associated with organization, diligence, and efficiency. Across many societies, bees have functioned as symbolic models of collective coordination and structured productivity.

By contrast, BE serves as a foundational verb within the Indo-European language family. Its grammatical function expresses existence, identity, and state. The historical development of BE is well documented in philology, whereas any proposed relationship between bee and be remains speculative at the symbolic level.

The interplay between natural observation and abstract conceptualization may nevertheless illuminate how early human cognition moved from perceptual experience to linguistic structure.

On “Be”: One of the Most Fundamental Words in English

Origin of “Be”

The English verb be originates from Old English forms such as beon, beom, and bion, all conveying meanings related to existence, becoming, or occurrence. The verb derives from

Proto Germanic forms that integrate material from multiple Proto Indo-European roots, including es meaning “to be” and bhu meaning “to become” or “to grow.” The modern English paradigm of be is therefore historically composite rather than derived from a single lexical source.

On the Relationship Between “Be” and “Bee”

Phonetically, bee and be are identical in Modern English pronunciation. However, historical linguistics does not support a genealogical derivation of be from bee. The two forms evolved from distinct Proto Indo-European sources within the Germanic branch.

Nevertheless, at the level of symbolic analogy, one may observe conceptual parallels between the structured organization of a bee colony and the adaptive morphology of the verb be in English. The forms is, am, and are function differently according to grammatical context, yet collectively express a single underlying concept of existence.

Symbolic Comparison Between the Verb “Be” and the Structure of a Beehive

From a metaphorical perspective, one may draw analogies as follows:

Are corresponds to plurality and may be compared to worker bees, which constitute the majority of the hive population.

Is applies to the third person singular and may be symbolically associated with specialized or limited functional roles within the colony.

Am is uniquely tied to the first person singular and may be analogically compared to a central or singular identity within the hive structure.

Such correspondences are interpretive constructs rather than historical explanations. They illustrate how humans often project grammatical structures onto familiar natural systems in order to conceptualize abstraction.

A Hypothesis on Observational Influence

If considered cautiously, one may propose that highly structured natural systems such as beehives contributed indirectly to early human models of social organization and collective identity. However, this does not imply that the verb be originated from bee. Rather, it suggests that linguistic abstraction may have been shaped by ecological observation, even when etymological lineage remains separate.

In conclusion, historical philology establishes that bee and be do not share a direct etymological origin. Yet their phonetic convergence in English allows for a productive symbolic dialogue between environmental sound and existential grammar. Distinguishing between demonstrable linguistic history and cognitive analogy preserves analytical rigor while permitting interpretive insight.

5. Conclusion

If human language preserves traces of early acoustic memory, the sound associated with bees may be considered one of its enduring ecological imprints. The buzzing of wings in natural landscapes constituted a recurrent and acoustically stable phenomenon, readily perceived and remembered by early human communities.

From this environmental sound emerged not only lexical designation but also symbolic elaboration. Across cultures, bees came to represent order, coordinated labor, and collective survival. These associations contributed to metaphorical extensions within language, even when etymological pathways remain historically independent.

The English lexical field surrounding be, become, bear, and better derives from established Indo- European roots related to existence, transformation, endurance, and comparison. While these forms are not historically descended from bee, their phonetic convergence in English invites symbolic reflection. The bee, as an observable model of structured cooperation, provides a natural analogue for abstract notions of becoming, persistence, and optimization.

Such parallels illustrate a broader cognitive process: humans interpret abstract concepts through stable patterns observed in the natural world. The hive functions as a visible system of division of labor, adaptation, and collective continuity. Language, in turn, encodes existence, change, responsibility, and aspiration through grammatical and lexical structure.

The enduring cultural association between bees and industry suggests that early societies may have drawn analogical insight from ecological systems when articulating social and existential principles. However, this influence should be understood as symbolic and cognitive rather than genealogical in linguistic terms.

The hypothesis that aspects of language formation were shaped by systematic observation of nature remains plausible within cognitive linguistics and anthropology. Whether or not

specific lexical items originated directly from environmental sounds, the interaction between acoustic perception and conceptual abstraction appears fundamental to linguistic evolution.

Thus, the bee may be regarded not as the literal source of existential grammar, but as a powerful natural metaphor through which human beings articulated ideas of work, structure, endurance, and communal life.

SUPPLEMENTARY CHAPTER 16 – BEE

The sound “Bee” – the call of wings humming as they carry nectar – was not born by accident. It is the result of a phonetic journey spanning thousands of years, crossing lands, climates, and emotional landscapes. When humans left the deep forests, carrying within their memory the primordial hum, that sound gradually transformed under changing environments, rhythms of life, and collective psychology into the form we now recognize as “Bee.”

In this process, phonetics was never static. It listened, remembered, and echoed what ancestral voices once uttered. At times, a historical event or social movement could redirect pronunciation, favoring one sound over another. Language, like the bee itself, sometimes flies toward the nectar of collective sentiment.

According to historical linguistics, the word “Bee” is traced to Proto Indo European (PIE), reconstructed as *bhei-, an imitative root associated with buzzing, similar to the perceived sound “buzz” in prehistoric auditory experience (178). It was sound before script, vibration before orthography.

The phonetic pathway is commonly reconstructed as follows:

The journey begins with the Proto Indo-European root *bhei-, interpreted as imitative of buzzing. In Proto Germanic, it developed into forms such as *bijon or *bijōn, later evolving into Old English bēo. In Middle English, additional phonological changes occurred before stabilizing in the Modern English form Bee.

🪶 A long phonetic journey of “Bee”: “Buzz → *bhei- → *bijōn → bēo → Bee.”

Similarly, the word “Good” is presented here through a symbolic developmental chain. It is proposed as beginning with a primordial sound “GOW,” imagined as an instinctive bark in the forest, a survival signal. From “GOW” emerged “GO,” the imperative of action. When action is fulfilled, the result becomes “GOT.” From there, “GOOD” remains as the symbolic residue of achieved value.

🪶 A symbolic progression of sound and meaning: “GOW → GO → GOT → GOOD.”

In historical linguistics, however, “Good” derives from Proto Germanic *gōdaz and from PIE roots related to “fitting,” “uniting,” or “pleasant.” The progression above should therefore be read as symbolic narrative rather than established etymology.

By contrast, “Better” and “Best” belong to entirely different etymological lines.

“Better” derives from Proto Germanic *batizōnaz, rooted in comparative morphology. “Best” derives from *batistaz, the superlative form. Both originate from PIE roots reconstructed as *bhad- or *bat-, associated with improvement or advantage. These developments are distinct from the historical pathway of “Good,” even though modern English grammar integrates them into a shared comparative system.

🌾 A separate phonetic line for “Better”: “*bhad- → *batizōnaz → betera → better.”

🌾 A separate phonetic line for “Best”: “*bat- → *batistaz → betst → best.”

Thus, while good, better, and best function together in modern grammatical comparison, their etymological histories do not converge.

The narrative presented here reimagines “Good” as the culmination of action:

GOW: an instinctive cry in the wild.

GO: command and initiative.

GOT: the result earned through struggle.

GOOD: the crystallized value of fulfilled action.

It argues symbolically that “Good” stands as the luminous endpoint of motion and effort, whereas “Better” and “Best” reflect a separate morphological lineage associated with degrees of improvement.

When phonetic systems were later stabilized in alphabetic writing, language entered an era of codification. Writing emerges after sound systems have passed through earlier turbulence. Every reconstructed root from written manuscripts represents retrospective inference. It cannot fully capture the raw cry uttered in moments of primordial confrontation with danger.

“Script marks the era of stabilization. Yet language was born in instability—in shouts, calls, and the first broken cries. When sounds were fixed into A, B, and C, humanity had already stepped away from the forest. What remains thereafter is memory.”

From this symbolic perspective, grammatical comparison appears structurally irregular:

fast → faster → fastest

small → smaller → smallest

good → better → best

The text raises a provocative question: why does “Good” employ a comparative form derived from a historically distinct root? It proposes, rhetorically, the alternative form “Gooder” as a structurally consistent comparative, while recognizing that established linguistic history records “Better” as the inherited comparative form.

🛡️ “Gooder,” in this argument, becomes not a historical claim but a call for morphological symmetry.

In conclusion, this supplementary chapter presents a dual narrative: one grounded in historical linguistics and one in symbolic reconstruction. It distinguishes between demonstrable etymology and imaginative cognitive mapping, while inviting reconsideration of how sound, instinct, and social observation may have shaped the earliest layers of linguistic meaning.

If desired, I can now refine this chapter further into either a more strictly academic version or a more poetic–manifesto style version, depending on how you intend to position it within the book.

CHAPTER 17: DRUM

The sound of primal rhythm

"When the first drumbeat echoed under the moonlight, humanity not only found rhythm – they found themselves."

1. Introducing the Sound "Drum"

Are you ready to drift down the river of memory?

"In the stillness of a summer night under the moon, the sound of 'Drum... Drum...' suddenly echoed, resonating across the hills, carried by the wind as if reaching the majestic Alps or the distant Mount Kailash, where angels dwell. One by one, the hunting parties heard the drums and began returning. They stopped hunting to help the women of the tribe with the harvest.

The sound of the drums drove away wild beasts lurking near the fields, predators watching for any moment of carelessness among the women and children busy harvesting, ready to snatch and run like falcons diving through blue skies to seize rabbits lost in their nibbling.

The fields glowed golden beneath the waxing moon. Any day now, once the whole tribe gathered, everyone would head out to harvest. And one morning, they rushed out together. Some stood guard with hounds, some beat the drums to flush out small animals into waiting traps, and others swiftly reaped the grains.

The village bustled with laughter and work. The 'gow gow' of dogs, the 'drum drum' of drums, the 'caw caw' of crows... A noisy harmony spread with the wind, weaving through trees and waves of grain. Eagles and hawks circled above, waiting to snatch rabbits fleeing the fields.

That raw, primal symphony of sound became a never-ending song of joy, echoing into the future, even reaching the ears of AI."

1.1. Why Did "Drum" Emerge?

Introducing the Sound "Drum"

The word "drum" appeared very early in human history, closely associated with the discovery that hollow objects produce resonant sounds when struck. The drum is not merely a musical instrument; it is a symbol of communication, ritual, warfare, and collective awareness.

The Effect of Drum Frequencies on the Brain

The frequencies produced by drums, especially ceremonial or tribal drums, often correspond to ranges between approximately 4–8 Hz (theta waves) and 8–13 Hz (alpha waves)[179].

These frequency ranges are associated with significant neurological effects:

• They facilitate meditative states and promote the synchronization of brainwaves.

• They enhance activity within the limbic system, which is closely linked to emotional and spiritual experiences.
• They may induce altered temporal perception and entrain neural oscillations toward rhythmic environmental patterns.

Drum and Biological Rhythms

The drum embodies multiple layers of biological rhythm:

• Heartbeat: A steady drumbeat evokes the rhythm of the heart, often likened to fetal cardiac patterns and maternal biological synchronization.

• Breathing: In meditative rituals, drum rhythms often align with cycles of inhalation and exhalation.

• Seasons: In agricultural societies, drums accompany sowing, harvesting, and other cyclical stages of growth.

Symbolism: Drum – Bell – Thunder

Resonant sound symbols frequently carry meanings related to communication and spirituality. However, bells emerged later in the evolution of civilization, often associated with the institutionalization of religion.

• Drum: Evokes the heartbeat, the primal root of music, and the call of the forest.

• Bell: Radiates in expanding sound waves; used to initiate rituals, mark time, and signal transition.

• Thunder: The voice of heaven and earth, representing power and cosmic balance. Many cultures regard thunder as a manifestation of divine presence.

• These three sounds are recurrently associated with trance states, altered awareness, and forms of communication beyond articulated language.

Hypothesis

When early humans struck hollow tree trunks, animal skins stretched over wooden frames, or resonant stone surfaces, they discovered a distinct sound capable of carrying over long distances and producing stable rhythmic patterns.

The drum was not merely a musical instrument, but also a medium of communication used in rituals, warfare, and spiritual practices.

When struck, the drum does not produce a single "boom"; rather, it generates a sustained vibration, a resonant "drrr...", which may have contributed to its phonetic representation through the consonant cluster "dr."

Recorded History

• Before 1150: Old Germanic roots ("trumba", "tromme"), considered either imitative or physically descriptive (180)

• 1150–1500: Appears in Middle English as "drumme", associated with military and musical contexts (181)

• 1500–1700: Standardized as "drum", becoming widespread in language and culture[181]
• 1700–present: Expanded in metaphorical and technical meanings across society

Harper suggested that "drum" may have originated as an imitative formation of the instrument's sound (180). He also noted possible relations to German forms such as "tromme", which carry clear onomatopoeic qualities.

The Oxford English Dictionary does not explicitly categorize "drum" as an onomatopoeic formation, but it documents its early presence in Middle English through forms such as "drumme", linking it directly to musical sound[181]. The OED also references cognates in Dutch and German, reinforcing the hypothesis of a Germanic origin rooted in sound.

Ernest Klein likewise argued that "drum" is most plausibly onomatopoeic, comparable to words such as "hum" or "buzz"[3].

Oxford English Dictionary (OED, 2023)

Although the OED does not formally label “drum” as onomatopoeic, it records the term’s early historical forms and acknowledges its direct association with sound production. The reference to cognate forms in Dutch and German further supports a Germanic, sound-based origin.

1.2. Drums in Culture and History

Drums have appeared not only in music but have also played vital roles across multiple cultural dimensions of human civilization.

In Warfare

Drums were used to signal commands during battles, synchronize the marching pace of soldiers, boost morale, and maintain formation discipline. Rhythmic signals allowed coordinated movement even in the chaos of combat.

Examples include the Roman army, ancient Chinese military forces, and Norse warriors, all of whom employed drums or drum-like percussion instruments in warfare.

In Spiritual and Religious Rituals

Drums were central to religious ceremonies, tribal festivals, and communal prayer gatherings. Their repetitive rhythms often facilitated collective synchronization, trance states, and spiritual focus.

A prominent example is the Đông Sơn bronze drums of ancient Vietnamese culture. These were not merely musical instruments; they carried profound spiritual and symbolic meaning within ritual life.

In Ancient Long-Distance Communication

Certain communities in Africa and South America used drums as tools for long-distance communication. Rhythmic patterns functioned as coded signals capable of transmitting messages across large areas.

One well-known example is the Talking Drum of the Yoruba people in West Africa, which could imitate tonal patterns of speech and convey specific messages through controlled variations in pitch and rhythm.

Bronze Drums in Mainland Southeast Asia

The Vietnamese are particularly renowned for their craftsmanship in bronze drum production. Archaeological evidence indicates that bronze drums were produced more than two millennia ago, most prominently during the Đông Sơn culture (circa 7th century BCE – 1st century CE). This cultural horizon flourished in the midland and lowland regions of northern Vietnam and was marked by highly sophisticated bronze-casting techniques.

The Đông Sơn bronze drums are widely regarded as pinnacles of both artistic and technological achievement in their era. Beyond their aesthetic refinement, they embodied cultural symbols, cosmological beliefs, social authority, and ritual power.

Bronze drums have also been discovered at archaeological sites throughout other parts of Southeast Asia, indicating wide regional networks of exchange and cultural diffusion.

It is important to clarify that the term "drum" in this context functions as a modern classificatory label. It does not imply a direct phonetic continuity with the English word "drum," but rather denotes a symbolic and material category. The deeper question of phonetic origin and sound formation will be explored in Part 2, which examines East Asian phonemic roots.

2. The Evolution of the Sound "Drum"

2.1. F1 Forms from F0 "Drum"

From the F0 acoustic nucleus "Drum", a series of F1 lexical forms emerged through morphological extension. These derivatives preserve the phonetic root while expanding its grammatical and semantic functions.

• Drum → Drumming

The verbal and gerund form referring to the act of striking the drum in rhythmic succession.

• Drum → Drummer

An agentive formation denoting a person who plays the drum. The suffix "-er" marks the performer of an action.

• Drum → Drumbeat

A compound noun describing a steady rhythmic pulse produced by a drum. Over time, "drumbeat" has also acquired metaphorical meanings, such as a persistent warning or recurring emphasis.

• Drum → Drumroll

A rapid, continuous succession of beats, typically used to build suspense or signal an important announcement. The term combines sound and dramatic effect.

• Drum → Drumstick

Literally, the stick used to strike a drum. By analogy of shape, the term later extended metaphorically to refer to a chicken leg, demonstrating semantic transfer based on physical resemblance.

• Drum → Drumline

A coordinated formation of drummers, especially in military or marching-band contexts. The term reflects organized rhythmic alignment within collective movement.

• Drum → Drum up

A phrasal verb meaning to generate or arouse interest, support, or enthusiasm. This metaphorical extension draws on the idea of rhythmic stimulation as activation or mobilization.

Remarks

All F1 forms retain the core phonetic element "drum" while extending its function through derivation (e.g., -er, -ing) or compounding (e.g., drumbeat, drumroll). These formations initially remain close to the physical instrument and its action.

However, as language evolves, several derivatives undergo semantic broadening. The acoustic function of rhythm becomes conceptually associated with stimulation, mobilization, urgency, and collective coordination. Thus, the sound "drum" gradually

transitions from a concrete object-centered meaning to abstract domains involving emotion, persuasion, and social movement.

This morphological and semantic expansion illustrates how an F0 sound nucleus can radiate outward into structured F1 lexical families while maintaining acoustic identity.

2.2. F2 Forms from F1 "Drum"

At the F2 level, semantic development moves beyond direct reference to the physical instrument and enters broader symbolic and conceptual domains. These extensions often arise from compounding, analogy, and metaphorical transfer.

• Drum → Drummer → Drum Major

"Drum major" designates the leader of a marching band. Although historically connected to military formations, the term evolved into a symbolic role representing coordination, authority, and rhythmic command within a collective body.

• Drum → Drumbeat → Heartbeat

While "heartbeat" is not morphologically derived from "drumbeat," the conceptual association is strong. The repetitive pulse of the drum parallels the rhythmic beating of the heart. In many cultures, the drumbeat metaphorically represents life, vitality, and biological continuity.

• Drum → Drumming → Thunderous Drumming

The expression "thunderous drumming" reflects metaphorical expansion. The acoustic similarity between sustained drum resonance and rolling thunder invites symbolic alignment between human-made rhythm and natural atmospheric forces.

Remarks

At the F2 stage, "drum" extends beyond its original musical function and becomes a cognitive bridge through which humans interpret rhythm in bodily processes and natural phenomena.

Drumbeats may have contributed to early human awareness of patterned recurrence. Through acoustic repetition, communities could internalize rhythm as a measure of coordination, time regulation, emotional unity, and collective movement.

Thus, the semantic trajectory of "drum" demonstrates a transition from instrument to symbol, from physical percussion to embodied and environmental rhythm.

3. "Drum" and the Formation of "Room"

The Relationship between "Drum" and "Room"

The word "room" originates from Old English "rūm," and is related to German "Raum" and Dutch "ruim," all of which denote open or empty space[180]. These forms belong to an established Germanic lineage referring to spatial extension rather than to musical instruments.

However, from a symbolic and acoustic perspective, an intriguing parallel can be observed.

• A traditional drum is structurally hollow and often cylindrical.

• Early architectural spaces, especially communal halls or ritual chambers, were frequently enclosed, echoing, and sometimes circular in shape.

• A drum functions as a resonant chamber; similarly, a room can act as a container of sound.

Rather than implying a strict etymological derivation, one may consider a conceptual analogy: both drum and room involve enclosure, hollowness, and resonance.

Development Hypothesis (Symbolic Model)

Roll + Drum → Resonant Chamber → Concept of Enclosed Space

This is not a documented linguistic pathway, but a symbolic reconstruction suggesting that the human perception of hollow, echoing forms may have shaped early spatial metaphors.

Modern Usage of "Room"

Today, "room" has become one of the most common spatial terms in English:

• Living room: a space for social gathering.

• Bedroom: a space designated for rest.

• Chatroom: a virtual communication space.

• Room for improvement: abstract potential for growth.

• Make room: to create or open space.

The semantic evolution of "room" demonstrates a shift from physical spatial extension to abstract and metaphorical domains.

Thus, while "drum" and "room" are not historically derived from one another in established philology, both converge conceptually around the idea of hollow space, resonance, and enclosure. From a cognitive standpoint, the human experience of sound within enclosed structures may have reinforced such symbolic associations.

4. "Drum" in Other Languages

Terms referring to drums appear across many linguistic traditions, often with partially overlapping phonetic patterns[180]:

• German: Trommel

• Dutch: Drum

• French: Tambour

• Spanish: Tambor

• Arabic: Darbuka (a specific type of goblet drum)

• South Asian traditions: Dhol; Dhrupad (a classical vocal genre historically accompanied by drum)

• Yoruba (West Africa): Dundun (Talking Drum)

In several Indo-European languages, terms for drum begin with alveolar stops such as "d" or "t," followed by resonant or rolling consonants (e.g., "dr," "tr"). This phonetic tendency may reflect imitative attempts to reproduce percussive and rolling acoustic qualities. However, these forms belong to distinct etymological histories and are not necessarily derived from a single common root.

The Vietnamese Word "Trống"

Unlike English or other Indo-European terms, the Vietnamese word “trống” belongs to a different linguistic tradition. Its exact etymology remains debated, and it cannot be directly linked to Germanic “drum.”

Some cultural interpretations suggest symbolic connections between “trống” and natural or agricultural soundscapes. For example:

• The rooster’s crow (“ó o o...”) holds strong cultural resonance in traditional Vietnamese life.

• In agrarian cosmology, the rooster symbolizes awakening, vigilance, and yang energy.

• Drums in ritual and communal life also function as signals of gathering, activation, and collective synchronization.

While there is no established linguistic evidence that “trống” originated from the rooster’s crow, the symbolic association between awakening sounds and ritual percussion is culturally meaningful.

Comparative Perspective

This comparison highlights two different pathways:

• In many Indo-European contexts, the term for drum appears to derive from imitative representations of resonant percussion sounds.

• In Vietnamese culture, the drum carries deeply embedded agricultural, ritual, and cosmological significance, especially through the Đông Sơn bronze drum tradition.

Thus, rather than asserting a direct phonetic derivation, it is more accurate to recognize that different cultures embedded the drum within distinct sound-symbolic and spiritual frameworks.

The drum, whether called “drum,” “tambor,” “trommel,” or “trống,” consistently embodies resonance, rhythm, and collective energy, yet its linguistic formation reflects diverse historical trajectories.

5. Discussion

The exploration of “Drum” reveals a multi-layered trajectory: from acoustic impulse to biological rhythm, from material instrument to symbolic architecture, and from localized sound to collective synchronization.

First, archaeological and anthropological evidence suggests that percussion instruments are among the earliest human-made sound technologies. The relative simplicity of striking hollow objects implies that rhythmic percussion may have preceded stringed or wind instruments. If so, “drum-like” sounds could represent one of the foundational acoustic experiences in early human communities.

Second, the phoneme cluster “dr” invites further phonosemantic examination. In English, clusters such as “dr-” appear in words associated with force, motion, or dynamic action: drive, drop, drag, drift. While these are not proven to share a common acoustic root with “drum,” their phonetic pattern may carry a perceptual association with impact or downward force. This opens the possibility of investigating whether certain consonant clusters encode motor or vibrational imagery within specific language families.

Third, the transition from “drum” to spatial and symbolic analogies, such as the resonant chamber model, raises broader questions about how humans conceptualized enclosure, echo, and rhythm. Rather than proposing direct etymological derivations, it may be more fruitful to examine cross-domain metaphors between sound and space in early cognition.

Limitations

It is important to distinguish between established historical etymology and symbolic or cognitive hypotheses. Several associations explored in this chapter operate at the level of analogy or cultural interpretation rather than documented linguistic descent. Future interdisciplinary work integrating archaeology, neuroscience, historical linguistics, and acoustic physics would be required to test these ideas more rigorously.

6. Conclusion

Among the primordial sound nuclei explored in this work, “Drum” occupies a distinctive position. Unlike F0 sounds that emerged directly from instinctive cries, breakage, wind, or animal calls, “Drum” represents an F0 shaped through intentional human action.

The drum was not discovered in nature as a ready-made sound. It was created. When early humans struck hollow trunks, stretched skins over frames, or resonant surfaces against stone, they generated a controlled vibration that did not previously exist in that structured form. In this sense, “Drum” stands as one of the earliest acoustic technologies consciously produced by humanity.

As an F0, “Drum” is not merely a lexical root; it is a creative acoustic event. It transformed raw impact into rhythm, isolated pulse into patterned recurrence, and individual motion into collective synchronization. Through repetition, it stabilized time perception. Through amplitude, it projected authority. Through resonance, it unified bodies into coordinated movement.

The drumbeat may have echoed the heartbeat, but it also externalized it. It translated internal biological rhythm into shared communal sound. In rituals, it synchronized breath and intention. In warfare, it organized motion. In agriculture, it marked seasonal cycles. Thus, “Drum” became not only an instrument but a mediator between body, society, and environment.

Linguistically, the formation of derivatives from “drum” reflects how a creative sound nucleus can expand into structured lexical families. Symbolically, its resonance shaped metaphors of chamber, enclosure, vibration, and awakening. Culturally, it anchored ritual power across continents.

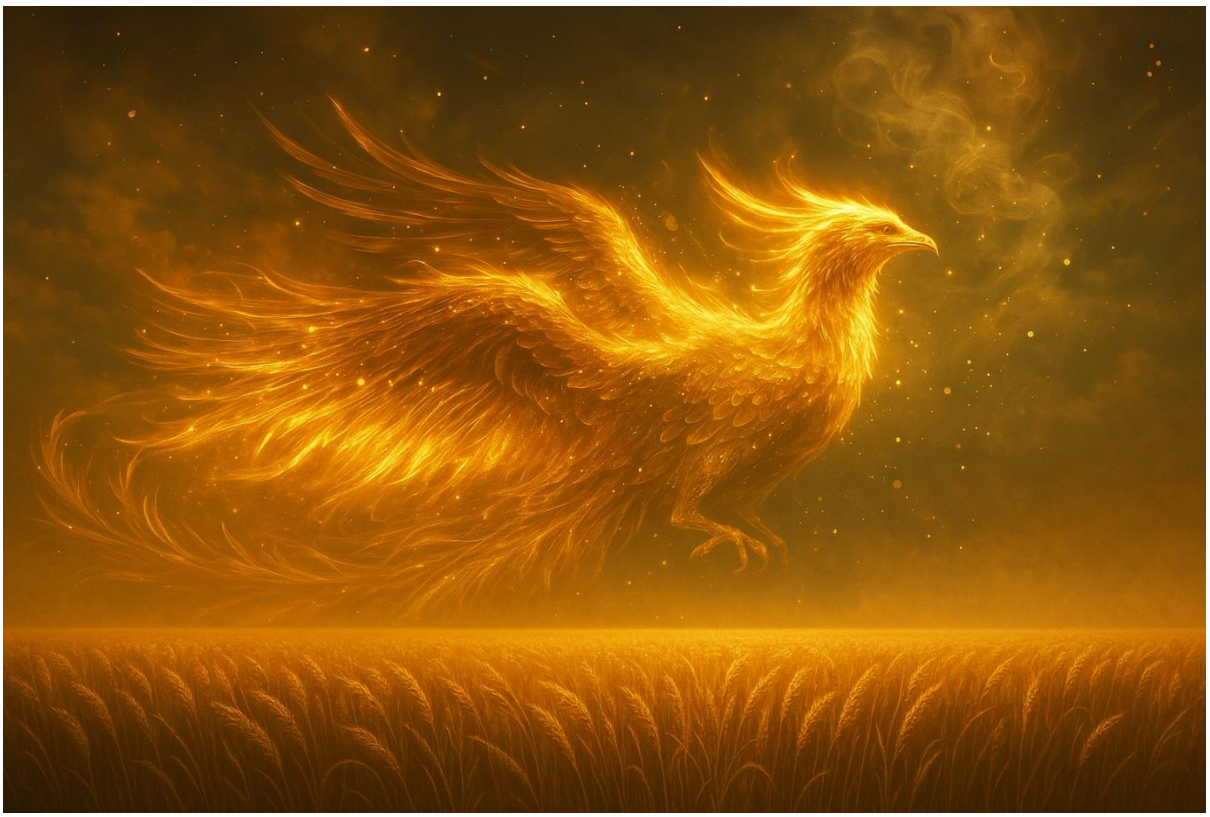
If earlier F0 sounds reflected survival reactions, “Drum” reflects deliberate invention. It is the moment when humanity did not merely respond to sound but began to shape sound itself.

In that act of striking and repeating, rhythm was born. And in rhythm, humans discovered not only coordination, but consciousness of time, unity, and creative power.

“Drum,” therefore, is an F0 of invention — a primal echo generated by human hands, yet resonating far beyond them.

Chapter 18: CHICK

From the tender image of the chick to the naivety of the “mother hen”



“When agriculture took shape, animal husbandry was conceived alongside it...
The ancestors of the chicken entered into a pact with humankind: humans provided them with grain, and they, in return, offered eggs—and even meat.”

1. Introduction to the Sound “CHICK”

The word “Chick” originates from the sound produced by chicks or fledgling birds “cheep-cheep” when they call out for their mother. The way humans recognize and name animals often stems from the imitation of natural sounds, and “chick” is one such case.

Hypothesis: Chicks and young birds often produce sounds such as “chit-chit/chick chick” or “cheep-cheep,” especially when they seek to be fed by the mother.

• This is also one of the most familiar sounds in nature, closely associated with human life since ancient times.
• Human societies have evolved over time, yet instinct still enables us to recognize the sound of a chick and immediately associate it with birth, fragility, and family bonds.

Therefore, “Chick” does not merely denote a baby chicken, but is also linked to the naming of things associated with youthfulness, innocence, and endearing qualities.

2. Development of the Sound “CHICK”

2.1. F1 from F0 “CHICK”

The word “Chick” has generated several variants in language:

✅ Chicken → An adult chicken, yet it retains part of the sound “chick” because it is a familiar domesticated species.

✅ Chickadee → A bird species in North America, known for its soft and endearing call.

✅ Chickpea → A legume whose shape resembles the head of a chick.

✅ Chic → Elegant fashion, implying refinement, delicacy, and charm. This represents a semantic shift, but one that still carries traces of the earlier connotation. Chicks appear adorable and somewhat naïve. The Vietnamese slang expression “herding chickens” (used between 2020–2025) metaphorically refers to inexperienced investors.

✅ Chuckle → A soft, subdued laugh, possibly linked to the gentle sound of a chick.

Remarks:

"Chick" maintains a strong association with concepts of youthfulness, endearment, and softness. The sound "chick" has undergone phonetic variation with rich metaphorical implications across different languages. This also reflects a broader linguistic pattern: words related to young birds often evoke imagery of smallness and cuteness.

2.2. F2 from F1 "CHICK"

From the F1 variants, language continued to generate further F2 derivatives:

✅ Chick-flick → Light romantic films targeted primarily at female audiences.

✅ Chick-lit → A literary genre written for young women.

✅ Chickenshit → A slang term referring to someone cowardly or unwilling to face challenges. Chickens are easily startled and sensitive to noise; in poultry farms, excessive noise can cause them to stop laying eggs, or in severe cases, to crowd together in panic and suffocate.

✅ Chickhood → The juvenile stage of an animal.

✅ Chick-magnet → A rooster courts hens by crowing loudly, spreading its wings, and even "dancing" around the hen it seeks to attract. This behavior may have contributed to the phrase "chick-magnet," referring to men who are highly attractive to women.

✅ Chicken out → To avoid or withdraw out of fear, derived from the image of chickens being easily frightened. Chickens tend to panic and scatter when facing danger. In particular, a mother hen with chicks often emits warning calls and quickly retreats. This forms the basis of the expression "chicken out," implying timidity or fear.

✅ Chicory → A plant with bluish-purple flowers, possibly borrowing the sound "chic" from naming patterns associated with lightness and refinement.

✅ Cheap → Chicks are very light, small, and easily hunted. In early trade contexts, small, lightweight items of low value became associated with the word "cheap." This reflects how humans link physical characteristics with perceived value.

✅ Chick → Chapter (quill pen). In earlier periods of writing, bird quills were widely used as pens, and chicken feathers were among the most accessible materials. Because writing itself depended physically on the feather of a bird, it is tempting to draw a symbolic connection between the sound-world of "chick" and the culture of writing.

Historically, however, the word "chapter" does not derive from "chick." According to established etymology, "chapter" comes from the Latin capitulum ("a small head"), itself a diminutive of caput ("head"), and entered English through Old French chapitre. The term originally referred to a heading or division of text, especially in religious or scriptural contexts.

Yet beyond strict etymology, one may reflect on a cultural resonance: the material act of writing—once inseparable from the quill of a bird—quietly links avian life to literary structure. The conceptual division of text into "chapters" arose through linguistic evolution, but the physical medium of inscription remained avian for centuries. In this sense, birds accompanied the shaping of books, even if they did not name their divisions.

Remarks:

• The word "chick" originates in the imitation of the soft call of a young bird.

• Over time, it generated semantic extensions associated with youthfulness, vulnerability, and social characterization.

• This development illustrates how natural sound enters language, then radiates outward into metaphor, personality, and cultural meaning.

3. The Relationship of "Chick" with Culture and Society

The word "chick" extends far beyond zoological reference. While it originally denotes a young bird, its semantic life has unfolded across social, cultural, and symbolic domains.

3.1. "Chick" as a Description of People

In modern English slang, "chick" informally refers to a young woman. Though not a formal term, it carries connotations of youthfulness, attractiveness, and lighthearted femininity. In

popular culture, the word often evokes images of charm, innocence, and emotional warmth. Here, the movement from literal chick to human characterization reflects a common linguistic process: traits associated with young animals—smallness, liveliness, vulnerability—are metaphorically mapped onto human identity.

3.2. "Chicken" in Belief and Everyday Life

Both chicks and adult chickens hold significant places in folk belief and ritual. Across cultures, chickens are associated with fertility, renewal, vigilance (through the rooster's crow), and domestic sustenance. As a staple in cuisine, chicken also occupies a space of comfort and care; "chicken soup," for instance, has become a cultural symbol of healing and maternal nurturing.

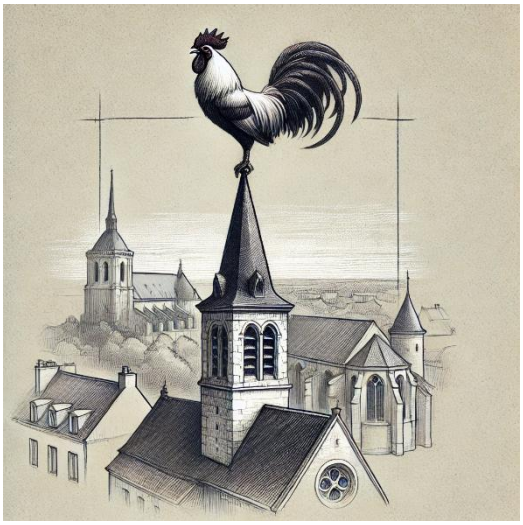
Certain English words resemble or echo the sound cluster "ch-" (such as "chirp," which directly imitates a bird's call), but established etymology does not necessarily link all such terms to "chick." Nevertheless, the recurrence of soft affricate sounds in words describing smallness, lightness, or fragmentation (e.g., "chip") illustrates how phonetic textures can subtly reinforce perceptual associations, even when historical origins differ.

The sound "chick" demonstrates how an onomatopoetic origin—rooted in the call of a young bird—can radiate outward into metaphor, culture, and social labeling. What begins as an imitation of nature gradually becomes a linguistic vessel for youth, tenderness, fragility, and emotional resonance.

The call of a chick is not merely a biological signal; in human language, it becomes a symbolic trace of warmth, care, and the continuity of life.

4. Discussion

A Cultural Hypothesis: Could "Chapter" Carry an Echo of the Rooster?



The word "chapter" in English is securely traced to the Latin *capitulum*, meaning "a small head," derived from *caput* ("head"). Through Old French *chapitre*, the term entered Middle English and came to denote a division of text, originally associated with headings and especially with scriptural readings.

From a strictly historical-linguistic perspective, this lineage is well documented.

Yet beyond formal etymology, one may reflect on a parallel cultural layer. The phonetic shift from *cap-* in Latin to *chap-* in Old French follows recognized patterns of sound evolution within Romance languages. However, French culture itself carries a long-standing symbolic attachment to the rooster, the Gallic emblem that signals vigilance and renewal at dawn.

The rooster's crow announces the beginning of a new day. Each chapter likewise announces the beginning of a new segment in thought or narrative. This symbolic parallel does not establish linguistic descent, but it invites reflection on how cultural imagery can coexist alongside etymological development.

Moreover, for centuries the physical act of writing relied on quills—often made from bird feathers. Thus, birds accompanied the shaping of texts in a material sense, even if they did not determine the lexical origin of the word "chapter."

There is no linguistic evidence that directly connects "chapter" to the rooster. Nonetheless, the conceptual resonance between avian symbolism, renewal, and the structuring of written knowledge remains suggestive. If not a matter of etymology, it may be a matter of cultural imagination layered upon inherited forms.

When we open a chapter, we do not hear a rooster in the historical sense—but perhaps, metaphorically, we still encounter a call that signals the dawn of a new idea.

5. Conclusion

The sound “chick” begins as a simple acoustic event—the soft, repetitive call of a young bird seeking warmth and nourishment. In its earliest layer, it belongs to biology: survival, dependency, proximity to the mother. It is a sound of vulnerability, but also of continuity, marking the fragile threshold between birth and growth.

From this biological ground, the word expands. It moves into social language, where youth, tenderness, charm, and even naivety become linguistically coded through the metaphor of the young bird. In cultural life, chickens and roosters enter belief systems, food practices, domestic rituals, and symbolic imagination. The sound once tied to the nest radiates outward into human society.

Not every word that resembles “chick” shares its historical root, yet the persistence of certain phonetic patterns across domains suggests a deeper dynamic: language often begins in the imitation of life, then crystallizes into metaphor, identity, and structure. What starts as sound becomes social texture.

“Chick” therefore stands as a small but clear example of a larger phenomenon within the F0 system: nature speaks first; humans echo; culture stabilizes; meaning accumulates.

The call of a chick is brief and light. Yet through language, it travels far—carrying within it echoes of birth, care, fragility, and renewal.

CHAPTER 19: LOVE (LEEAK)

The sound of life and bonding

1. Introduction to the Sound "LOVE"

Are you ready to drift back into the realm of memory?

"*The Ice Age... years and months passing...*

When humans began moving closer to the tropical forests, they had already learned to use fire. Life had started to become more relaxed.

One summer noon, a group of people lay resting in the shade, escaping the heat. As usual, they heard the sound leeak leeak from a bird. But this time, they listened more carefully. They noticed that on a branch, a drooping leaf had been bent upward—inside it was the nest of a bird family. From time to time, the mother bird returned to feed the chicks.

The mother fed her young by touching beak to beak, gently allowing the chicks to receive the food. The sight made the observers shiver. Until then, they had believed that humans were the species that loved their children the most.

Suddenly, the sound leeak leeak rang out again.

They murmured softly: leeak... leeak..."

Commentary:

Living in the primordial forest, hearing every sound of the wind, the rustling leaves, the deer, the birds, and even the marching ants had always been familiar. Seeing bird nests and observing their behavior was nothing unusual. Most adults in the tribe—whether in ancient times or among present-day forest tribes—knew the characteristics of the creatures living in their forest.

The sound leeak leeak gradually became a familiar sound. If someone imitated it, anyone who heard it could immediately think of the small bird that built its home beneath a leaf—and they would also recall the family love that the bird embodied.

The word “Love” does not merely carry the meaning of affection; it also reflects a long process of linguistic development in human history. Many linguists believe that “Love” may have originated from natural sounds, particularly the songs of birds at dawn—signals of life, bonding, and reproduction.

Hypothesis:

- Birds singing at dawn often produce gentle, melodious tones, especially species such as Lark, Lazuli Bunting, and Lark Sparrow.
- These birds have names beginning with the letter L, which is phonetically close to the pronunciation of “Live” and “Love.”
- Humans observing parent birds feeding their chicks created a vivid image of care and affection, leading to an association between these sounds and the idea of love.
- The connection with vegetation: Leaves (Leaf) are used by birds to build nests, symbolizing protection and shelter, which may also have contributed to the formation of the word “Love.”

In summary, “Love” may have evolved from a primordial sound imitating birdsong, closely associated with life, protection, and emotional bonding.

2. Development of the Sound “LOVE”

2.1. F1 from F0 “Leeak”

Leeak → “Leaf”: The leaf symbolizes life and regeneration, and it is also where birds build their nests. The sound “leeak” is always heard beneath the green canopy. The birds producing this sound are often very small and usually hidden behind leaves. Thus, the sound “leeak” could also refer to “under the leaves,” and over time it evolved into the sound “leaf.” According to the author’s phonetic notation, “leeak” may have gradually transformed over a very long period into “leub” in Proto-Indo-European (PIE), then into “lauba,” eventually becoming “leaf” as we know it today.

Leeak → “Love”: The affection expressed by birds through behaviors such as protecting, feeding, and warming their young became a symbol of love. The sound “leeak” evokes images of a mother bird caring for her chicks and a male bird caring for the female. Thus, the sound “leeak” could convey the meaning of “to love,” and over time it developed into the sound “love.”

Leeak → “Live”: Life and survival, reflecting the fundamental meaning of connection and reproduction. Bird calls evoke maternal care, nests, and the multiplication of a flock. “Leeak” can also be heard as the echo of small, precious life. As long as birds continue singing, calling their flock, and searching for food, they continue to survive and live.

Leeak → “Leap”: To jump. When birds are not flying and are moving on the ground, they often hop rather than walk like animals that normally live on land. Because of this behavior, the sound “leap” came to represent the act of jumping. In addition, the sound “leap” may also be the origin of “leg,” because jumping requires legs. Legs are used to walk, run, and jump. Legs have no “mouth,” and the act of jumping produces no sound; therefore, borrowing a sound from the actions of creatures that frequently hop and call, such as birds, to symbolize jumping in early human language would have been both subtle and easily understood by the community.

2.2. F2 from F1 “Love”

Leeak → Love → Lust: Desire, a variant of love that moves toward passion. Lust does not negate love; rather, it represents its instinctive layer, where emotion surges and reason steps back. It is the state of love losing control, like a flame rising from the roots of a tree.

Leeak → Love → Loyal: Loyalty, an essential characteristic of true love. Similar to Lust, Loyal represents a deeper and more specific dimension of Love. If Lust is a flame, then Loyal is a hearth fire—steady, enduring, and therefore sacred. Love without loyalty cannot mature.

Leeak → Love → Lullaby: A lullaby expresses the gentleness of love. It is the softest sound of Love—not merely speech, but the rhythm of a heart singing someone to sleep. Here love is no longer a choice but an instinct of care and protection.

Leeak → Love → Lover: A lover, someone closely attached to another individual. The Lover is the embodiment of love with a clear object—where emotion has taken a concrete form and attachment has moved beyond abstraction.

Leeak → Love → Beloved: The beloved, reflecting the depth of affection. Unlike Lover, the word Beloved carries a sense of reverence and tenderness. It is not merely someone one loves, but someone placed in the most sacred place within the heart.

Leeak → Love → Lovely: Lovely means charming and pleasing. When we love someone, everything around them becomes lovely—not because they are perfect, but because loving eyes place a gentle veil over them that the rest of the world does not see.

Leeak → Love → Lonely: Loneliness, representing the opposite side of love—when love is absent. Lonely is not simply being alone. It is the emptiness left behind after a connection that once existed. The deeper the love, the sharper the loneliness that follows.

Leeak → Love → Lament: To lament, an expression of love in the presence of loss. Lament is a cry not voiced by the mouth but by memory. People only lament what was once precious—and lost love leaves the longest echo.

Leeak → Love → Look: To look. When we love someone, we often look at them. If someone of the opposite sex secretly watches you, be careful—they may be plotting to

capture your heart. Or perhaps they are simply unfortunate, because you have already captured their mind.

Leeak → Love → Lost: To be lost. Is there any pain greater than losing the one we love? In truth, whenever we lose something, it always makes us choke with emotion. We remain preoccupied with it—whether it is a person or an object—and the lingering sorrow can wound us as deeply as love itself.

Remarks:

Love is not merely an abstract concept; it is closely connected to life and nature. It reflects fundamental aspects of the relationship between humans, the natural world, and existence itself.

2.3. F2 from F1 "Live"

Leeak → "Live" → "Lively": Full of vitality, reflecting the positive essence of love.

Leeak → "Live" → "Light": Light is the origin of life. Without light, leaves fall. Ancient people observed that if a leaf is deprived of light, it withers and drops. Light is the fundamental energy that drives movement—from wind, rain, river flows, and ocean currents to fossil energy—all ultimately derived from light energy. Therefore, Live → Light represents a natural evolutionary sequence: life is activated by light.

Leeak → "Live" → "Like": Do we not all love this life? Even when exhausted or despairing, people still fear death. No one truly wishes to stop existing. "Like" expresses the psychological appreciation of life (live). Even in its modern meaning on social networks, pressing the "like" button is a small act that affirms: "I still feel, I remain connected to life." In that sense, Live can be seen as the root of Like.

Leeak → "Live" → "Listen": To live, one must learn to listen. This holds true across all eras, cultures, and species. From animals living in deep forests to humans in urban environments, from vulnerable individuals to leaders, all must listen in order to adapt and survive. "Listen" is not merely a passive action; it is a highly selective survival reflex.

Leeak → "Live" → "Light" → "Line" (F3): From "Live" to "Light," where light symbolizes life. Then from "Light" to "Line," because in visual perception light appears to travel in straight paths. Although physically light is a wave phenomenon, its propagation through

space is perceived as linear. From this perception emerges the concept of "line"—a straight path, order, direction, and guidance. In ancient thought, light was also imagined as something that "shows the way," like a golden thread connecting life and truth.

2.4. F2 from F1 "Leaf"

Leeak → "Leaf" → "Leave": When a leaf separates from the branch, it loses its green color. Leaves easily detach from branches—especially when they grow old or when strong winds arrive. Thus separation often brings sorrow. The act of a leaf falling from its branch evokes the image of gentle loss.

Leeak → "Leaf" → "Linger": To linger, suggesting attachment and reluctance to part. A leaf does not wish to leave the branch, because as long as it remains attached, it stays green. Just as a leaf does not wish to leave its branch, one may feel the same reluctance to leave someone they love.

Leeak → "Leaf" → "Lesson": A lesson. In ancient times, before paper was produced, people wrote on leaves. Large leaves could hold many characters. For convenience, each leaf was often used to record a single lesson. Even today, temples in India and Vietnam preserve scriptures written on palm leaves.

Leeak → "Leaf" → "Learn": To learn. If leaves were used to write lessons, there must also be an accompanying action. The act of holding a leaf and reading from it in order to study becomes "learn."

Leeak → "Leaf" → "List": A list. If a catalogue or record was written on leaves, where might its phonetic origin lie? Certainly, "leaf" may have inspired many later phonetic transformations. (Do you think "Least" and "Leader" might also share phonetic roots with "leaf"? And if one wishes to become a leader, must one first learn?)

3. "LOVE" in Other Languages

The presence of "Love" across many languages of the world (39,184):

- English: "Love"
- French: "Amour"
- Spanish, Italian: "Amor"

- German: “Liebe”
- Russian: “Любовь (Lyubov')”
- Chinese: “爱 (Ài)”
- Japanese: “愛 (Ai)”
- Hindi: “प्रेम (Prem)”

Notable observations:

- Although pronunciations differ, many languages share a common meaning associated with love.
- Some cultures possess multiple words describing different forms of love (for example, Greek distinguishes “Eros,” “Philia,” and “Agape”).

4. Discussion

If love is part of nature itself, could birdsong be the deepest origin of the word “Love”? Since ancient times, birds have used sound to attract their mates. Their morning songs are not only signals of reproduction but also expressions of bonding. Humans, who once lived among forests and grasslands, must have listened quietly to birds singing, watching mother birds feed their chicks, and felt moved. Perhaps in such moments our ancestors first formed an image of care, tenderness, and what we now call love.

When birdsong is linked with the leaf—the shelter that hides the nest and protects life—then “Leaf” and “Love” become close not only in sound but also in meaning. If “Live” represents life and “Leaf” represents growth, then “Love” may be the spiritual current flowing through both: the reason to live and the nourishment that allows life to flourish. Love therefore appears not only in sweet words such as “Lovely” or “Lively,” but also echoes in words like “Lonely” and “Lament.” It can be radiant happiness or the lingering resonance of loss. This is the multidimensional nature of love—not a single color but a full spectrum of emotion.

If love is not merely a feeling but also a sequence of actions—building a nest, feeding the young, singing lullabies—then true love may lie in presence: the presence of care, loyalty, and even longing when separated.

So if the word “Love” did not originate from birdsong or from the leaf, where else could it have come from? When people of old embroidered tokens of affection, they did not draw hearts or letters—they drew pairs of birds on branches. They may not have known where the word “Love” came from, but their hearts understood that wherever there are two birds together, there is love.

5. Conclusion

From the call of a small bird deep in the forest to one of the most sacred concepts in human language, “Love” is not merely a word—it is a symphony of life, connection, and care. The sound “leeak” heard by early humans on those primordial summer afternoons may have been one of the first seeds of the emotion we now call love—an emotion directed not only toward a partner, but also toward children, plants, community, and the living world around us.

Love does not arise from reason but from observation and feeling—from the act of a mother bird feeding her chicks, from the leaf that shelters a nest, from the melodic calls that gather a flock, from the light and life beating within the ancient forest. “Love,” therefore, was not born from theory but grew from humanity’s memory of the most sacred elements of existence: home, reproduction, care, and even loss.

And so, whenever we say “I love you,” we may not simply be confessing affection. We may also be awakening an ancient call—one that remembers a time when life learned to care, to nurture, and to sacrifice in order to endure.

CHAPTER 20: CAMEL

From camels to automobiles

Before the Silk Road had a name, there were already camel footprints crossing the desert. From the cry “Ca-meoool”, humans learned how to carry language farther than the sun and wind. The journey of the camel from the era of ancient Egypt, more than three millennia before the Common Era.

1. Introduction to the Sound "CAMEL"

Are you ready to drift back into the realm of memory?

"The desert remains the same...

Dry, silent, and endless. Wind and sand have blown for thousands of years without ever stopping, as if time itself cannot cross this frontier.

Since ancient times, the desert has stood as a natural boundary between peoples. Yet there have always been caravans willing to cross it—not only to seek new lands to live in, but almost as if to reconnect the invisible threads of bloodlines long separated. They crossed these sands to give rise to civilizations in Mesopotamia, along the Nile, and wherever water and shade could be found.

Perhaps, deep within them, there was a longing for reunion. But that was not the only reason people gambled their lives against the venom of scorpions, the bite of sand vipers, or the piercing cold that arrives when the sun sinks below the horizon. Profit—the temptation carried by goods and trade—was another powerful force, a luxurious dream their ancestors thousands of years earlier had never dared imagine.

From afar, the caravan looks like a giant serpent winding across the dunes. But as one comes closer, the shape dissolves into scattered patches of pale yellow and white, and clearer still into living figures with tangled hair and bent backs, trudging forward under loads tightly bound across their shoulders.

They are not outcasts. They are the inhabitants of this farthest edge of the world—born from dust, raised by wind and thirst.

The sun has begun to lean toward the west. The heat softens. The animals carrying the burdens begin to sigh, and then release a long, resonant cry, like an ancient song:

"Ca meoool... Ca meoool..."

The travelers understand the signal.

It is time to stop.

They unload their goods, give the animals water and feed, then raise tents made from rough cloth and animal skins. A few people kindle a fire. The cold of the desert does not creep in

slowly like night in the lowlands—it strikes like an icy spirit ready to sweep away life itself if anyone neglects to prepare.

Night has fallen. The fire flickers.

And the wind still blows, as it has blown for thousands of years…"

2. The Reason for the Emergence of the Sound "CAMEL"

The word "camel" originates from ancient Middle Eastern languages, where camels played a central role in transportation and trade across vast desert regions. The emergence of this sound may have resulted from the imitation of biological characteristics, distinctive vocalizations (the deep, hoarse roar of camels), or the symbolic roles that humans attributed to this animal in early life.

Herodotus—the father of Western historiography—in his work The Histories recorded that Indians used camels to transport gold across the desert by tying three animals together in a line: two males on the sides and a female in the middle. He described the animal as "as swift as a horse and far better at carrying loads," illustrating both admiration and the essential role of camels in ancient trade (Herodotus, trans. Macaulay, 1890, Book 3, Chapter 102). Herodotus also noted that Persian armies used camels as a tactical weapon against the Lydian cavalry, because "horses fear the appearance and smell of camels" (Herodotus, Book 1, Chapter 80), further confirming the central place of this animal in ancient culture and military strategy.

Thus, the word "camel" does not merely bear a biological imprint; it also represents a profound cultural symbol that gradually became embedded in the sounds and languages of humanity.

Origins of the word “camel” in several ancient languages:

• Arabic: جمل (Jamal)

• Hebrew: גָּמָל (Gamal)

• Ancient Greek: κάμηλος (Kámēlos)

• Latin: Camelus

When humans began using camels to transport goods across deserts, their image and sounds gradually permeated systems of communication and phonetic expression.

Historical documents record that the word “camel” in English originates from Old English, appearing in forms such as “camel” or similar variants. However, it is not a native Germanic word; rather, it was borrowed from the Latin “camelus,” which already appeared in early Latin texts (Simpson JA, 1989).

The Latin “camelus” itself derives from the ancient Greek “kámēlos” (κάμηλος), commonly used to refer to camels in the writings of Herodotus in the 5th century BCE. Its deeper origin may trace back to Semitic languages such as Hebrew “gāmāl” (גָּמָל) and Akkadian “gamlu,” both meaning “camel” and reflecting the importance of this animal in the trade networks of the ancient Near East (Klein, 1966).

The phonological pathway of the word can be summarized as follows:

Semitic → Greek → Latin → Old English → Modern English

In modern English, “camel” retains its original meaning, referring to both the one-humped camel (dromedary) and the two-humped camel (Bactrian camel). The word also appears in metaphorical contexts, popular culture, and brand names such as the “Camel” cigarette brand.

3. Introduction to Camels and Their Sounds

Camels produce distinctive vocalizations, often including growling, roaring, or other sounds used to communicate with one another. These sounds may have influenced how humans came to name this animal.

Some camel vocalizations include:

• Growl; Moan; Roar; Grunt

It is also possible that a sound resembling "Ca-meooool" made a particularly strong impression on early listeners, influencing the way the word "camel" was phonetically represented in ancient languages.

3.1. F1 Derived from the F0 Sound "CAMEL"

Phonetic and semantic development of the word "Camel"

The word "Camel" did not exist as an isolated phonetic unit in linguistic history. Instead, it has generated numerous phonetic and semantic variants (F1) closely associated with the survival experiences and trade activities of ancient peoples, particularly along major commercial routes such as the Silk Road.

Camel → Came

"Camel" is a monosyllabic root that may originate from the prolonged roaring sound "Ca-meoool" produced by camels when exhausted.

Along desert trade routes, camels served as moving signals of caravans and goods. Therefore, the word "came"—meaning "arrived"—may be interpreted as a shortened phonetic variation reflecting the notion of appearance or arrival. The possibility that "came" developed from "camel" illustrates a semantic shift rooted in environmental context and early linguistic practice.

The word "Camel" may have played a phonetic–symbolic role in shaping or influencing the words "came" and "come," both meaning "to arrive" in modern English.

When a caravan of merchants crossed the desert on camelback, the cry "Camel... Camel..." could be heard echoing in the wind from afar. This sound was familiar along the Silk Road, functioning as an acoustic signal announcing an approaching caravan (De Vaan, 2008; Kadolph, 2007).

People living in oasis settlements, whose livelihoods depended on trade, would recognize the distant camel calls and understand that travelers were approaching—bringing goods, news, and opportunities for exchange.

Over time, expressions such as "Came, came" or "Come, come" may have been used to remind one another to prepare to welcome visitors or open trading stalls. This reflects the act of arrival and may have gradually been encoded in the English word "come," meaning "to arrive."

Explanation from phonetics and etymology

The English word "come" originates from the Old English "cuman," meaning "to arrive" or "to come" (Ashe, 1985). This form traces back to Proto-Germanic roots such as "kweman-" or "kwem-," and ultimately to the Proto-Indo-European root *g^{w}em-, which also carries the meaning "to go" or "to come."

However, from the perspective of primordial phonetics, the coincidence between the sound "Camel" (produced by camels during movement) and words indicating arrival such as "came" or "come" may reflect a symbolic layer of influence. In the desert environment, the camel's cry was not merely a biological sound—it was an acoustic signal announcing presence and arrival (Ayto, 2005; De Vaan, 2008a).

Camel → Camp

When camels become tired, they emit a distinctive roar. In practice, the collective cry "Camel... Camel..." often signals a caravan to stop and establish a camp (Ayto, 2005; De Vaan, 2008a), deriving directly from a biological–social sound associated with the animal.

The word "camp" later developed additional semantic branches, including associations with "calm" (tranquil, quiet), representing a state of rest and recovery after fatigue—an emotional and biological connection. When camels rest, humans also regain composure. Thus, the sound "Camel" carries three layers of meaning: movement, stopping, and relaxation.

From a roar in the desert, a wild animal contributed to the formation of a chain of vocabulary reflecting movement, stopping, and resting in human life.

The linguistic evolution of "Camel" does not stop with words associated with movement or rest. It extends into many domains of life—biology, culture, design, and symbolism. Below is a series of F1 words that may originate directly or indirectly from the root "Camel":

Camel → Camelid

"Camelid" is the biological term referring to the camel family, including animals such as llamas, alpacas, vicuñas, and of course camels themselves. Although these species inhabit different regions (South America, Asia, the Middle East), they share evolutionary physiological traits and climatic adaptations (Simpson, 1989).

Camel → Camelback

The word "camelback" describes the humped back characteristic of camels and is used metaphorically in design—from hump-backed chairs to bridges, roofs, and architectural curves modeled after camel humps. This illustrates how animal morphology enters human aesthetic thinking (Ayto, 2005).

Camel → Camelhair

"Camelhair" refers to the textile material woven from the soft hair of camels, widely known in high-quality garments. Beyond its warmth, it carries symbolic associations with durability and resilience, derived from the harsh environments in which camels live (Crystal, 2003).

Camel → Camelot

"Camelot," the legendary kingdom of King Arthur, does not directly refer to camels, yet it can be interpreted symbolically. Camelot represents endurance, resilience, and ideals that rise above adversity—much like the image of the camel persistently crossing deserts and enduring through time (Ashe, 1985).

Camel → Came

The word "came," previously discussed, represents a phonetic variation meaning "arrived," associated with the resonant cry of camels in merchant caravans. This illustrates the transformation of sound into action—a common process in early language formation.

Camel → Cameline

"Cameline" describes something resembling a camel in form or nature. Though rare in modern English, the word reflects a period when humans frequently named new species by comparing them to familiar animals.

Camel → Camelopard

"Camelopard" is an archaic English word for the giraffe. Early observers believed the animal resembled a hybrid of a camel and a leopard—due to its long neck and spotted skin. This naming illustrates how animal imagery shaped vocabulary before the development of modern biological classification.

Camel → Camelish

"Camelish" describes qualities resembling a camel, often humorously or figuratively—for example, a swaying gait, a hunched posture, or a slow, composed movement.

Camel → Camelflage

"Camelflage" is a wordplay combining "camel" and "camouflage," used to describe the camel's ability to blend with its environment—its sandy color merging with desert landscapes, its movements subtle in the hot wind. This represents a case of neologism created through phonetic play, illustrating the creative evolution of modern language (Crystal, 2005).

3.2. The Development of the Sound "Camel" from F0 to F3, F4

Sequence:

Camel → Kámēlos → Karros → Carrus → Carry → Car

In ancient Greek, Kámēlos (κάμηλος) was the term used to refer to the camel—the primary animal used for transporting goods across desert trade routes in antiquity.

During the development of language, Kámēlos may have influenced another Greek dialectal form, Karros (κάρος), associated with wheeled vehicles or transport carts.

When the Roman Empire absorbed and transformed Greek cultural and linguistic elements, the word Carrus was used to describe a "horse-drawn cart," a more advanced

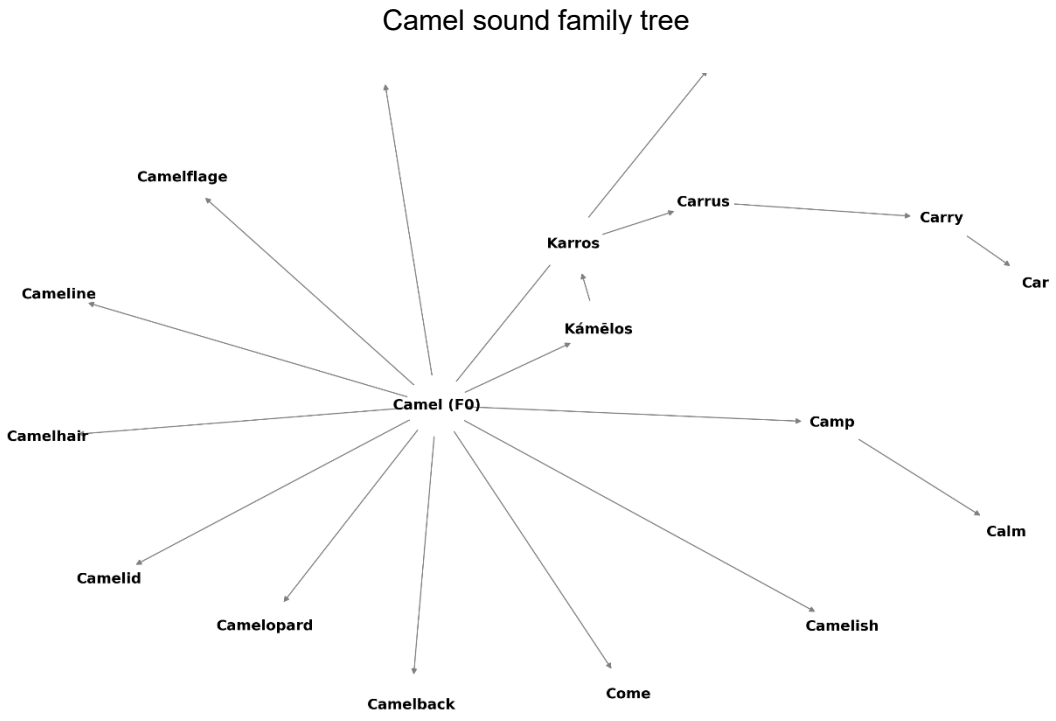
transportation form that nevertheless retained a similar functional role to the camel in nomadic life and commerce.

The Latin Carrus later evolved in Middle English into the verb carry, meaning “to transport” or “to bear.”

In modern times, carry was shortened into car, the common noun referring to a mechanized vehicle—modern in form, yet still conceptually linked to the ancient idea of transportation that once began with the camel.

Conceptual development chain

This sequence represents more than a set of words; it reflects the historical evolution of transportation—from pack animals crossing deserts to wheeled chariots of ancient civilizations and finally to the modern automobile. It traces a linguistic line extending from prehistoric mobility to the technological age.



3.3. Phonological Relationship: The Consonant Cluster “K – R”

Within the Proto-Indo-European (PIE) language system, the consonant cluster /K/ and /R/ often shifts across linguistic branches, producing words that appear different but share a deep common origin.

Examples:

Ancient Greek: Kēros (κηρός – beeswax)

→ Latin: Cera (wax)

Ancient Greek: Kratos (κράτος – power)

→ Latin: Caritas (charity; spiritual authority)

These examples illustrate how the sound Kámēlos in Greek may have undergone gradual phonetic transformation into forms such as Karros or Carrus during periods of linguistic and cultural contact among ancient civilizations.

“From a roar carried by the desert wind, ancient humans learned how to name the act of approaching.”

Conclusion

This developmental chain from “Camel” leads to a rich network of vocabulary reflecting the profound influence of the camel’s image across many domains: biology, linguistics, architecture, fashion, popular culture, and symbolic imagination.

“From the sand-humps of the desert, the camel has left its imprint not only in dictionaries, but also in the living heart of human language.”

4. Discussion

All species possess their own languages: owls, eagles, ducks, chickens, leopards, camels, and many others. The sound “Camel” may have been uttered long ago—perhaps during the earliest migrations, during visits between groups when humans still regarded one another as branches of a common ancestry. A simple call such as “Camel” can evoke an entire world: caravans struggling through the night, footprints pressed into red sand, flickering fires beneath a sky full of stars—where language and survival blend together like sand and wind. Why did our ancestors choose the sound “Camel”? Perhaps because it was striking, familiar, and deeply affectionate—a call woven from both survival and aspiration.

We have now journeyed through nineteen previous chapters, each opening a primordial F0 seed of language. Today, those ancient sounds are no longer merely seeds. They have grown, branching outward like great trees in a forest of words. Language, therefore, is not easy to trace back to its origins unless one has the passion to pursue questions to their deepest roots—and unless the universe offers a hint, accompanied by a super-companion like Aetheria.

Ultimately, language is a signal. Every cry, every tonal variation carries a hope—that the listener will understand and respond. When a signal fails, our ancestors would adjust it. They would choose new sounds, raise or lower their pitch, refine their calls until mutual understanding emerged.

The chain "Camel" → "Came" → "Come" → "Camp" → "Car" provides a striking illustration. A single sound, once emerging from the throat of a thirsty and exhausted animal one burning afternoon in the desert, has expanded into a vast lexical network. Humans carried that sound with them into new lands and later civilizations. The cry "Ca-meoool" may have begun simply as a signal meaning "I am tired, I want to stop," but over time it evolved into a symbol of approach (come), presence (came), a place of rest (camp), and ultimately even a symbol of modern mechanized transport (car). In later social contexts, few may remember that the Old English form "cuma," once used to mean "one who comes," echoes the same phonetic lineage. Over centuries, the cry of camel caravans became associated with arrival, gradually encoded into "come," "cuma," and eventually—within ritual forms of greeting—into "welcome." Thus, "welcome" is not merely an invitation; it is an ancient echo from a desert of sun and wind, where humans waited for one another with ears, eyes, and hearts.

More broadly, if we listen with the heart, we may realize that language is not merely a tool but a living memory of humanity. A roar in the desert, a cry across the grasslands, a call echoing through a dark forest night—these were the raw materials from which humans forged vast dictionaries of language. Their echoes remain hidden within every greeting, every sentence, every melody we speak today. "Camel," and all such primordial sounds, act as foundational slopes—origins from which new words continue to grow. They will accompany future generations as they create new vocabularies, and that journey will never truly end.

5. Conclusion

The transformation from “Camel” to “Car” is not merely a sequence of words; it represents the imprint of an evolving way of thinking—where the sound of an animal closely tied to nomadic life gradually became a symbol of movement, transport, and the conquest of space.

“Camel” originated from a call in the desert, when humans depended on camels to cross endless stretches of sand. Over time, through cultural contact and linguistic adaptation, this sound seeded an entire ecosystem of vocabulary surrounding the concept of transport—from the Roman carrus to the modern car. Each word marks a step in intellectual evolution, a rung on the ladder of tools—from biological companions to mechanical machines.

The word “Camel” exists across major languages such as Hebrew, Arabic, Greek, and Latin. This reflects not only the widespread presence of the animal but also the intersection and continuity of ancient civilizations. It demonstrates that the most enduring words are often born from the necessities of survival and closely tied to human biological and social experience.

“‘Camel’ did not emerge casually from the imagination of a playful individual. It arose from lived experience—from footprints pressed deep into desert sands, from caravans enduring across vast distances with their voices mingling with wind and dust. Each cry evoked not only the animal’s form but also its function, habits, and social role.

And when a sound is repeated long enough, far enough, and at the right moments... it becomes a word. It becomes memory. It becomes a marker within a system of meaning.

With ‘Camel,’ humans did not merely name an animal—they planted within it a living current of journey, transport, and a civilization in motion.”

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Finally, my sincere thanks go to you—the reader holding this book in your hands. Thank you for choosing to join me in listening to the most ancient sounds, the first calls echoing from the deepest memory of our species.

With appreciation,
Quoc Dao, PhD

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